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LETTERS

TO THE EDITOR

"Too Old? Don't You Believe It!"

Sir: May I add definite support to a recent article in ETUDE—"Too Old? Don't You Believe It!"—by Ladd Hamilton. (May 1954).

Forty in September, I have been whacking away at a piano course since February at the Texas School of Fine Arts (Mrs. Lennea Smith, teacher), and enjoy it tremendously. I don't feel any particular sentiment about "I wish this had happened to me years ago," because years ago it didn't especially interest me—but, with all the concentration and attention that it requires, I think it is a rare pleasure. Presently have no aspirations beyond wanting to learn the "art" and to derive the benefits therefrom—in such items, to paraphrase some of Mr. Hamilton's experiences, of finally stumbling through a piece that at first seemed very difficult and then became so easy one wonders how it could ever have seemed difficult at all.

Lacking an instrument of my own for the time being, I have to get my practice as and where I can—and with this sort of handicap have done fairly well.

Jack Hughes
Austin, Texas

"Credit of the Music Teacher"

Sir: With reference to the article, "The Credit of the Music Teacher," as appearing in the July 1954 issue of the ETUDE, and the resentment of the, I might say, so-called music teachers on the subject of Dr. Hancock's survey of credit ratings in various professions, I believe the Credit Bureaus of America have the correct information.

It depends on whom one would refer to as "music teachers" if one were to include the hundreds of married women who ply their so-called musical tinkerings for their spending money whose husbands are included in the first ten or fifteen occupations listed, then one is excluding the bona fide music teacher, the one whose income is solely and strictly derived from instruction, a church or orchestral position, or composing. These are the people who devote their time and energy to their life work only to be forced to compete with such of the class who do so only as a pastime or for the pin money obtainable from it.

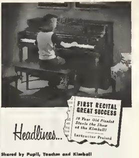
This is also a response to the article and subsequent letters which were published in issues of the 1953 ETUDE on the subject, "Social Security for the Music Teacher." It seems odd that humble trades, such as those of the barber and the beautician must have regulations and restrictions in their line of work, yet almost anyone can "give music lessons." Locally the situation being similar to that in other cities, there is a so-called "music teacher" in nearly every other block—married women who are constantly soliciting in one way or other, some even using the churches, in order to contact pupils. In fact, the percentage here is approximately two in one, and the situation has caused so much difficulty that I even suggested to the mayor of the city to take the matter into consideration. I believe these girls should be required before marriage to decide whether they want a career or marriage.

Fortunately, the music publishing firms never lose anything through my business, because I, for one, pay strictly cash.

L. Revenna Renner
Lincoln, Nebraska

ANNOUNCING A NEW CHORAL DEPARTMENT

ETUDE has the honor to announce that beginning with its October issue a new monthly feature will make its first appearance—a Choral Department under the editorship of Dr. George Howerton, Dean, School of Music, Northwestern University, Evanston, Illinois. Dr. Howerton is an expert in his field and under his capable editorship, we feel sure that his department will prove to be of great value to many engaged in school music activities. Articles to be prepared by Dr. Howerton will be beamed toward presenting solutions of practical every day choral problems as they arise in the school room.



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Published monthly by Theodore Presser Co., 1712 Chestnut St., Phila., Pa.
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THE WORLD OF *Music*

An event of much interest during the opening week of Chautauqua's 81st season was the Congress of Choirs, consisting of leading singers from church and other choral groups in more than 25 communities in the Chautauqua area who joined in presenting an All-American program covering the various phases in the history of America. Under the direction of Lee Hess Barnes, the program was arranged with the co-operation of Eastman School of Music and the Sibley Music Library of Rochester. Julius Huehn, former Metropolitan baritone, now director of the Chautauqua School of Music, was narrator.

Diran Alexanian, distinguished cellist and teacher who at one time was a close associate of Pablo Casals, died in Chamonix, France, July 2. Since 1937 he had lived in the United States. He taught at the Curtis Institute of Music, Peabody Conservatory and the Manhattan School of Music. Among his pupils were Emanuel Feuermann and Raya Garbousova.

The 23rd Annual National Gamanfa Ganu (Singing Festival) will be held in Philadelphia on September 3-4-5, sponsored by the Philadelphia Gamanfa Ganu Association. This traditional gathering of Welsh people will bring together a number of large choruses. There will be group singing and a number of prominent soloists will participate. The conductor for the event will be E. J. Hughes, F. R. C. O., of Caernarvon, Wales.

Henri Maurice-Jacquet, French composer and pianist, died in New York City on June 29. He was active as a director of music schools and also served as accompanist for prominent singers, including the late Grace Moore. His ballet, "Les Danses de Chez Nous," was written on commission from the French Ministry of Fine Arts.

An event of annual interest in the opening week of the Berkshire Festival concerts was the appearance of Claudio Arrau as piano soloist with the Boston Symphony under the baton of guest conductor Pierre Monteux. The occasion marked the 30th anniversary of Mr. Arrau's first appearance with the orchestra whose regular conductor then was Mr. Monteux.

Richard F. Donovan, Professor of the Theory of Music at Yale University's School of Music since 1947, has been designated as Battell Professor of the Theory of Music. The professorship, one of the oldest academic chairs of music in the nation, was held until 1953 by Paul Hindemith.

Ina Bourskaya, former member of the Russian Opera Company and the Metropolitan Opera, died in Chicago on June 25, at the age of 67. She had sung also with the Chicago Opera Company. Her debut at the Metropolitan was made in 1923 singing the title role in "Carmen."

The National Federation of Music Clubs has added an important new project to its long list of activities. Entitled "A Parade of American Music," the project will cover the entire month of February 1955, and will feature on Federation programs the works of American composers. At least one complete program of American music sponsored by each of the more than 5000 clubs in the organization is the goal. The project has been launched by Mrs. Ada Holding Miller, president of the National Federation of Music Clubs, and John Tasker Howard, chairman of American Music.

Emil Hauser, founder and for fifteen years leader of the Budapest String Quartet, will direct a chamber music workshop at the New School for Social Research in New York City beginning October 1.

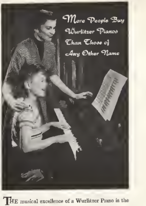
Francis Casadesus, composer, conductor and dean of a distinguished French family of musicians, died in Paris on June 27, at the age of 83. He was an uncle of Robert Casadesus, noted pianist and composer. M. Casadesus was a pupil of César Franck and Albert Lavignac. He founded the American Conservatory at Fontainebleau in 1918 and was its honorary director at his death.

Alan Watrous, manager of the Wichita Kansas Symphony Orchestra, was re-elected president of the American Symphony Orchestra League at the annual business meeting held in Springfield, Ohio, in June.

Phi Mu Alpha Sinfonia Fraternity held its 33rd national convention in Cleveland in July at which time the board of governors voted to establish a $750,000 foundation to support the advancement of music in the United States. Arthur A. Hauser, president of the Theodore Presser Co., was appointed chairman of the foundation. The fraternity, whose membership includes some of the best known personalities in the music world in America, has 131 chapters on the college level.

Mrs. Mary Blackwell Stevenson, 82-year-old piano teacher of Webster Groves, Missouri, has retired after an active teaching career of 45 years. According to information sent to ETUDE by an interested reader, Mrs. Stevenson has had a most successful career and numbers her pupils by the hundreds. A native of Vicksburg, Miss., she studied at the Cincinnati College of Music under Armin Doerner and Albino Gorno, and later with Louis Victor Saar. In her retirement Mrs. Stevenson hopes to find time to play for her own pleasure.

(Continued on Page 6)



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Musical Oddities

By NICOLAS SLONIMSKY

WHEN WAGNER went to Russia in 1863, he was fully aware of the paramount importance of the Grand Duchess Helen, the imperial sponsor of Russian musical activities, immortalized by Moussorgsky in his satirical sketch "Rayok," where she appears at the end as the Muse Euterpe causing all musicians to prostrate themselves before her in the expectation of opulent bounties.

Before, during and after his Russian journey Wagner wrote twenty-four letters to the Grand Duchess and to her lady-in-waiting, Baroness von Raden. These letters, preserved in the central archives of the City of Moscow, throw an interesting light on Wagner's character and on his constant search for patronage. The Grand Duchess was indisposed when Wagner gave his two concerts in St. Petersburg, and he wrote to Baroness von Raden: "I hope for the complete recovery of Her Highness. How eager I am to approach this most rare of princesses! Should she deign to allow me to spend some hours in her presence, I would be happy to serve her, for she is the true inspiration of my journey to the North. And since I cannot give another public concert in St. Petersburg, I would strive with all my heart to play my music before her in private. It is not vanity that prompts these sentiments, but I confess that an order from Her Imperial Highness to present my music in her palace would fill me with extraordinary happiness and pride. . . . Tomorrow I am leaving for Moscow. In eight days I will be back in St. Petersburg—not as a performer but as a simple mortal. How happy I would be if my aspirations were fulfilled and Her Imperial Highness would express a desire to take unlimited possession of my insignificant talents!"

Details of Wagner's meeting with the Grand Duchess are lacking, but in a letter from Germany, dated May 9, 1863, he wrote to Baroness von Raden again: "I am sending you three copies of my *Ring of the Nibelungs*, among them a specially bound edition de luxe, which I beg you to place in my behalf at the feet of our adored Grand Duchess Helen. Please keep one copy for yourself as a modest present; the third copy is for our charming Fraulein von Stahl, whom I would fain abduct from your collection of pictures showing her with her handsome hat, but she has taken her hat and herself away from me, like Eva from the house of Hans Sachs!"

Despite the interest that the Grand Duchess took in Wagner, the Russian secret police kept Wagner under surveillance, and reported his activities to the German police. Wagner was still paying for his revolutionary frolics of 1848.

THE DRAMATIC TENOR Alois Burgstaller (1871-1915) knew as much Italian as Caruso knew German. In the early years of the century the two were with the Metropolitan Opera, and became very friendly. They often lunched together. Caruso would tell a funny story in Italian and Burgstaller would laugh and shout "Si! Si!" which was the only word he knew in Italian. Then Burgstaller would tell a story in German and Caruso would respond "Ja! Ja!" which was the only German word he knew.

When Lilli Lehmann was in New York in the 1890's, a reporter went to see her at the Hotel Netherlands for an interview. "I am tired," she said, "I did not go to bed until two o'clock—the opera and the reception lasted so long! But I will not disappoint you, and will give you the information you want." Thereupon she sat at a writing desk, took a pencil and a piece of paper, and wrote in a clear hand: "I was born in Würzburg on November 24, 1848." The reporter was embarrassed. "I did not intend to ask your age," he remarked. "Yet, this is what everybody seems to want to know about opera singers," replied Lilli Lehmann. "And why shouldn't I give my right age? A false year of birth will not make me feel a day younger."

Lilli Lehmann's husband was Paul Kalisch, a tenor who was doomed to live in the shadow of his celebrated wife. They were separated long before Lilli Lehmann's death in 1929. Paul Kalisch died at the age of ninety, in 1945, in the house given to him by Lilli Lehmann, in Salzkammergut, Austria.

Paul Kalisch and Lilli Lehmann sang "Tristan and Isolde" together many times. She was not always as nice and loving to him off the stage as *Isolde* was to *Tristan* in the opera. The story goes that on one occasion she was so irritated by his inept acting, that after the final curtain she pulled his abundant hair and twisted his elegant mustache in anger.

Lilli Lehmann was known for her acrid wit and was capable of great sarcasm. She once said to a girl pupil: "When I leave the concert stage, I salute my audience. When you do, you ought to apologize to the public."

AMONG ROYAL musicians, Prince Albert, Consort of Queen Victoria, was one of the most professional. His manuscripts show a facile hand used to writing notes in cursive script. His songs to German texts, published posthumously in England, reveal a romantic temperament influenced by Mendelssohn. The critic of the "Athenaeum" rendered this opinion in his review: "These songs are charming in their simplicity, and though they will not compare with the best lieder of Schumann or Schubert, they are not unworthy to be ranked with those of Kücken or Abt."

The songs of Prince Albert are now forgotten, as are the songs (and names) of Kücken and Abt.

In anticipation of Tchaikovsky's American tour in 1891, his publisher Jurgenson gave him some hints about American wealth: "You are invited by Damrosch. He is the director of the Symphony Society and brother-in-law of Blaine. The best of New York society (that is, the millionaires) stand behind him in polite expectation awaiting the moment when he will deign to ask them for money. In May he will organize a gala festival for you. The success is absolutely safe, the orchestra is excellent and an enthusiastic reception is assured for you."

The predictions of American hospitality were entirely justified. Tchaikovsky was amazed at the show of friendliness and admiration he received wherever he went. He wrote to his nephew from New York: "I know that I will remember America with love."

The pianist Alexander Dreyschock was a rival of Liszt and Anton Rubinstein in virtuosity. "The man has no left hand. He has two right hands!" exclaimed an admirer. Heine made a pun on Dreyschock's name. "Dreyschock delivers Drei Schocke—three shocks," he said. After one of his concerts, a musician remarked to him: "Pretty soon they will be playing Chopin's Revolutionary Etude in octaves." Dreyschock seemed impressed. He made sure he performed the Revolutionary Etude playing the left hand in octaves. One of Liszt's pupils reported Dreyschock's feat in class. Liszt sat down at the piano and asked with a casual air: "You mean he played it like this?" And he dashed off the piece in octaves with ostentatious nonchalance. In later years Liszt liked to recount the episode. When young Moriz Rosenthal came to study with Liszt, the subject came up once more. Rosenthal begged Liszt to show the class how he did it. Liszt obliged. "May I try it, too, only a little faster," said Rosenthal. And in a mighty onslaught on the keys, he thundered through the Revolutionary Etude, in an avalanche of octave passages, bettering Liszt's time by nearly a minute.

Lvov, the composer of the Czarist Anthem, was an excellent violinist. Schumann heard him in Leipzig and praised his playing in extravagant terms. He was also a road engineer. He invented a method of building small suspended bridges which were important in Russia because of numerous streams and ditches. Nicholas I, whose adjutant he was, remarked that he spanned Russian rivers with his bridges as skillfully as he spanned his violin with the violin bow.

Hans von Bülow begged the choristers in "The Huguenots" not to gesticulate like cannibals. "These are Huguenots, not Hottentots," he pleaded. THE END

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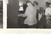

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by Siegmund Levarie

Dr Levarie's new harmony book is a very distinctive approach to the subject, wholly unlike other harmony books we have seen. Harmony is approached from many different angles according to the needs or interests of the student. That is, in some instances it is introduced in a curriculum more or less as a matter of course, just as catsup is served with baked beans. One student goes through his harmony course and comes out moon-eyed, wondering what it was all about. Another student is very happy to acquire a knowledge of harmony to further an appreciative understanding of the inner structure of music and to assist in better performance and enjoyment of the art. Another student looks to his studies in harmony as a means of acquiring craftsmanship in composition. To this last class, Dr Levarie's Fundamentals of Harmony should have a particular appeal. Very few of the large number of harmony texts the writer has read give such definite directions as to the best way to solve harmonic problems.

Dr Levarie was trained at the Vienna Conservatory and the University of Vienna. In continental European music schools, it is customary for the student to have a thorough course in musical theory before undertaking harmony. This is always a good practice, as the average student's mind is not prepared to profit from the subject before being oriented in music itself

The Ronald Press Co. $3.50

The Musical Production
by Conrad Turfery and King Palmer

This "Complete Guide for Amateurs" is designed as a practical handbook for the ever increasing amateur leaders who desire to "put on" a light opera, a revue, a musical comedy or a pantomime. In a recent number of the New Yorker Magazine there was an article "Books" by the astute critic Edmund Wilson, which ranged from the tenses in the Hebrew language to the immense number of "tell how" handbooks now being published. Mr Wilson is inclined to look lightly upon such "handbooks." A well made handbook however such as "The Musical Production" may become very practical and helpful to those who need it. The publishers, The Pitman Company, have made a specialty of handbooks and have issued many excellent ones.

The authors of "The Musical Production" have had long years of practical experience in all phases of the problem and they wisely do not assume that the prospective readers have had any whatsoever. Therefore, they start from rock bottom in each of the twenty chapters which are written around the details of such subjects as "The Formation of An Amateur Operatic Society," "Public Relations," "Choosing a Musical Show," "The Producer and the Actor," "The Musical Director," "The Theatre Orchestra," "Stage Lighting Equipment," "The Dress Rehearsal," and so on, all defined with great clarity. The book is one of 226 pages and is illustrated with 69 fine half-tones of stage settings and designs. It even goes into fire risks, costs, the copyright law, conducting, chorus training, stage properties, stage settings, dress rehearsals, and concludes with a lengthy list of the best available operas and musical plays suitable for amateurs.

Pitman Publishing Corporation $6.00

(Note: This column in the July issue contained a review of "A Concise History of Music" by William Lovelock, as published in England by G Bell and Sons, Ltd. We are advised that the American Edition of this work is published by the Thomas Y. Crowell Company, priced at $3.50.)

Musical News Items from Abroad

Leos Janacek's opera, "Aus einem Totenhaus," was produced at the music festival at Wiesbaden, and proved to be one of the highlights of the entire event. The opera was presented in observation of the one hundredth anniversary of Janacek's birth. Karl Elmendorff was the conductor and among the participants were three Americans: David Garen, Robert Trehy and Albert Gammon, all of whom are resident members of the Wiesbaden Theatre.

The eighth annual International Musical Eisteddfod was held at Llangollen, Wales, July 6-11. Since its beginning in 1947 it has grown steadily in size with the competitors at the 1953 festival numbering over 2000 men, women and children, representing 28 countries. The International Festival was originally proposed by Harold Tudor (see ETUDE, December 1953, Page 17). Competitions were held in various classifications including folk song and dance July 7, youth and female choirs July 8, mixed choirs and solo competition, July 9; children's and male voice competitions, July 10. Other special features included the Janine Charrat Ballet of Paris and the Halle Orchestra conducted by Sir John Barbirolli with Cyril Smith, piano soloist. It is interesting to note that the aim every year is to make the test pieces as representative as possible of the European and American musical schools. Copies are available as both tonic solfa and staff notations and with words in more than one language.

An International Master Class for cellists is being held at Battle Street, England, during August and September, under the direction of the noted cellist Maurice Eisenberg. It is the first such course held in England since the International Summer School in Exmouth in 1949 also under Eisenberg.

The fourth Sibelius Festival held at Helsinki in June was the most successful of these events to date. An important factor in the successful promotion of the festival is the Sibelius Fest Foundation which has received financial support from the state to the extent of making up 50% of the losses. Thomas Beecham, conductor, David Oistrakh, Russian violinist, and Mabelle Davis, American singer were the guest artists, while the others on the program were native artists. A feature of the program were the seven symphonies of Sibelius, played in chronological order.

WORLD OF MUSIC

(Continued from Page 3)

Mrs. Isabelle Firestone, widow of Harvey S. Firestone, Sr., founder of the Firestone Tire and Rubber Company, died in Akron, Ohio, on July 3, at the age of 79. She was interested in music and was the composer of the theme songs used on the "Voice of Firestone" radio and television programs. The first of these *In My Garden*, was used for the first time in 1936. In 1961, a new introduced.

Irving Berlin, composer of *God Bless America*, was honored in July when President Eisenhower signed a bill authorizing a special gold medal for the composer "in recognition of his services in composing many popular songs, including *God Bless America*." The 66-year old composer and his wife were present when the President put his signature on the bill. All the profits from this song have gone to the Girl Scouts of America and other groups.

Starling A. Cumberworth of Rochester, N. Y., has won the W. W. Kimball prize of $200 in the annual competition sponsored by the Chicago Singing Teachers Guild. Mr Cumberworth's winning song *Lullaby* was judged the best of 183 entrants from United States, Canada, and Hawaii.

(Continued on Page 8)

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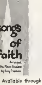

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WORLD OF MUSIC

(Continued from Page 6)

Dr. Maurice Dumesnil, editor of Teacher's Roundtable in ETUDE, visited his native France during July and while there served as adjudicator for the piano contest at the National Conservatory of Paris and its branch the Ecole Nationale de Musique at Troyes (Aube). Dr. Evangeline Lehman, Mrs. Dumesnil, acted as one of the judges for the voice contest.

The Plymouth Rock Center of Music and Drama in Duxbury, Mass., presented in a July concert the Little Symphony Orchestra conducted by George Poinar, musical director of the center. The program included Mozart's Symphony No. 35, in D Major and Beethoven's Symphony No. 1 in C Major. Subsequent concerts were presented by George Poinar, violinist and Julia Ben, cellist; Anthony Meleustra, bassoon, and Kurt Saffir, piano; and Nancy Martin Shank, harpist and Andrew Heath, pianist.

The Central City (Denver) Opera Festival in July presented a performance of "Faust" as a "salute" to the famous Salzburg Festival in Austria. It was the first "opera salute" ever given by an American group to a foreign country. The greeting, arranged in cooperation with the Voice of America, is part of a program sponsored by the U. S. Information Agency to show the cultural affinities of the U. S. with other great musical nations. The Austrian Radio network broadcast the opera to its listeners.

George Barati, conductor of the Honolulu Symphony Orchestra, has received the honorary degree of doctor of music from the University of Hawaii, the first such degree ever awarded by the 47-year old university. Barati, a graduate of the Royal Hungarian Franz Liszt Conservatory of Budapest, has been conductor of the Honolulu Symphony since 1950.

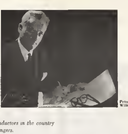
Irving Cheyette, professor of music education of the School of Music of Syracuse University, will leave for Tokyo, Japan, early in September to become Fulbright Lecturer at the Tokyo University of Arts for the coming academic year.

Michigan State College at East Lansing, which since January 1954 has been operating what is perhaps the largest educational television station in the nation, will present this fall a [illegible] series of programs designed to give listeners an significant keyboard literature and also to provide a [illegible] musical background for the [illegible] man. The program will be in charge [illegible]

(Continued on Page 16)

Tong Il Han, 11 year-old piano prodigy, who has been brought [to the] United States under the sponsorship of the Fifth Air Force personnel to accept a full scholarship at the Juilliard School of Music in New York. First Lt. Thomas S. [illegible] of Clayton, Mo., an interpreter at Fifth headquarters, arranged for the scholarship following discovery of the boy's talent when he performed for an all Air Force revue. Personnel of the Air Force have contributed over $6000 to defray his living expenses while studying at Juilliard. During concert tours of Air Force bases in Korea and Japan, his repertoire included Beethoven's "Pathétique" Sonata, Chopin's Prelude in E-sharp minor and Mendelssohn's Rondo Capriccioso.

Choral Problems and Choral Clinics



Peter J. Wilhousky

One of the most distinguished choral conductors in the country tells of his work with groups of young singers.

From an interview with **Peter J. Wilhousky** *secured by* **Rose Heylbut**

(Peter J. Wilhousky exerts perhaps the greatest influence in the school choral field today. Born in New Jersey, he received his earliest training in the Russian Cathedral Choir under Ivan T. Gorokhoff, and later attended The Institute of Musical Art and the Juilliard Graduate School. He began teaching in the New York City schools in 1924 and now holds the position of Director of Music of the New York City Schools. His other teaching experience includes instruction in the Mannes Music School, the Juilliard School, and The Union Theological Seminary. He has lectured extensively, his professional choristers have appeared on many radio programs, and he was chosen by Toscanini to train the choruses for the Maestro's radio and recording performances. Mr. Wilhousky is also known for his choral works and arrangements.—Ed. Note)

THE FIELD of the choral director covers all the elements which make for good singing, whether in solo or group work. These, of course, include quality, intonation, blending, attacks, dynamics, rhythm, diction, musical communication. There is one point, however, which, in my opinion, deserves a special emphasis which it does not always get, and this is accuracy of pitch.

In choral work, sensitivity to pitch is an indication of the group's development. The singing of very young children reveals considerable variety; these young singers cannot sustain pitch for any length of time. Instead, they only approximate it. As the child enlarges his singing experience, his pitch becomes more stabilized. This, no doubt, accounts for the fact that many group directors tend to leave intonation alone—they tell you the children will improve as they grow older. I believe that correct teaching methods can greatly improve pitch right at the start, leaving the way open for subtler refinements as normal development progresses.

How, then, are we to improve intonation? First of all, the child should hear not only good music but music which is well and accurately performed. It is part of the choral director's task to see that the models the child is given reflect good intonation. Phonographs, radios, and other mechanical devices purchased for school use should be selected with this end in view. I have seen classrooms equipped with poor machines and worn out records which give the young listeners an inaccurate notion of tone. This, I think, is false economy, as the child's grasp of musical quality depends chiefly on what he is given to hear. Education can sensitize a child to the awareness of good tone, and this should be done as soon as possible. I think it a mistake to stress resonance and diction while neglecting pitch, and the mistake is a common one, among private teachers as well as group directors. As choral assistant to Toscanini at NBC, I had to audition scores of professional singers; most of them failed through lack of accurate intonation.

The secret of good choral work is blending which is not limited to vowel color but rests squarely upon basic pitch. Like orchestras, the well-drilled, experienced professional chorus maintains strict accuracy of intonation, while the hit or miss group does not. If I stress the point, it is because I believe pitch to be the basis of good ensemble work—and, also, a rather neglected phase of musical education.

After hearing good performances, the second step in perfecting pitch habits is to make the child aware of the scale and the tonal relationships within it. I have found it to help a student when he knows the structure of the scale, where the whole tones lie, where the half-tones, where, in general, he is going. To the singer (of any age), music is a nebulous thing; a knowledge of the elements of theory provides something tangible to work with, resulting both in more intelligent singing and in better intonation.

This particular kind of nebulousness does not exist for the instrumentalist—and so I further advocate some experience in playing. Stringed instruments are especially good as a basis for perfecting pitch, and for two reasons. First, the performer manufactures his own tones, gaining experience in gauging the minute differences of sharp and flat, and thus becomes aware that sharp and flat do not exist alone but only in relationship to what has gone before and what comes after. In the second place, whereas the piano has a tempered scale, the stringed instruments (like singing) make use of the true, or natural, scale.

Next in order comes the acquisition of some basis of sound vocal technique. The greatest pitch problem occurs with young boys immediately after the change of voice. To sing at this time is embarrassing to the boy who wants to do well (especially before girls!), if (Continued on Page 16)

Music and the Mechanically Minded Student

(L.) Harry E. Moses. (Above) Combined Jr. and Sr. Glee Clubs 10th Anniversary Concert.

How students in a large vocational technical school in a metropolitan city are brought into a musical atmosphere with results that sometimes are as surprising as they are gratifying.

by Harry E. Moses

EDUCATORS generally recognize that certain students have a definite mechanical bent. In our large cities high schools have made elaborate provisions for such students. As chairman of the music department of the Murrell Dobbins Vocational Technical School, in Philadelphia, it has been my privilege to work with large numbers of these students. This school, of approximately 2,800 students, is provided with modern equipment and a staff of teachers to prepare such students for a profitable life.

Most of the students attending such a school have not had the home or educational background to prepare them for the appreciation and enjoyment of good music. It is not unusual, for example, for a class of fifty or sixty students to come to the music room and ask such questions as: "Why do we have to study music?" "Why do we have to have this long haired stuff?" "Why can't we sing our own songs?"

These questions indicate a wide gap between the only music which the students have known and what the music teacher prepares to bring to them. Several years ago I made a survey of student thinking with regard to the subject of "good music." Approximately 850 students were asked to define good music and state on what basis they determined that a piece of music was good or bad. The results were quite startling and revealing.[1] Most of all they showed that our young people can think. Without too much background they came forward with such meaningful words and phrases as, "Usefulness," "beauty," "need," "fills emotional needs," and "makes you want to move your body and tap your feet." In the discussions which followed in each class, students were led to channel their thinking along constructive lines. With the help of the teacher they came to the conclusion that, among other things, music, to be good, must be well written, well played, must be functional in the mind of the composer and that its purpose must be evident to the listener.

In the exciting experience of interesting the mechanically minded boys and girls in music that we know will give them real enjoyment and better social and cultural opportunities for personal advancement, it is better to go from the known to the unknown. It always helps to draw on their personal experiences. One year, for example, for the purposes of teaching about the string section of the orchestra, we secured from a local violin maker a chart which pictured the steps followed in the making of a violin. Patterns of the various violin parts were arranged in an orderly sequence so that the students could see how the sections were put together. A number of the boys who were specializing in pattern making, cabinet making, machine shop and machine design began to ask questions such as "What kind of wood is used?", "Where can we get the dimensions?" "Can you buy the patterns?" and "Is it hard to make?" Nor were some of them satisfied with a visit to the violin maker's shop. "Where can we get a book which tells us how to make one?" they asked. When recordings of Heifetz with his Stradivarius, and Kreisler with his Guarnerius were played, (Continued on Page 5)

[1] "An Icky Looks at Good Music" by Harry E. Moses. Mus. Ed. Journal, Chicago, Ill., Sept.-Oct. 1944.

Contemporary Musical Creation in Education

How are educators, especially teachers of composition, to conduct the study of music of the twentieth century? One of the foremost pianist-composers of the present day presents an authoritative discussion of the subject.

By Henry Cowell

(Henry Cowell, member of the faculty of Peabody Conservatory, Baltimore, has appeared in Europe and America in recitals of his own piano works. Many of the major orchestras have played his symphonic works.—Ed. note)

MUSIC WRITTEN in the twentieth century presents a problem to educators, particularly to teachers of composition. Just how detailed an approach to the music is possible? Just what composers and which tendencies should be studied? Is there a real technique in the handling of new musical materials? If so, what is its relation to old rules of harmony and counterpoint?

Obviously, it is evasion to by-pass this whole subject, or treat it in a superficial music-appreciation manner. Composition and theory students are universally interested in recent developments, and their study of them needs careful consideration and unbiased guidance.

"Modern" music at one time was thought of as breaking the rules of harmony and counterpoint, and most of it was considered chaotic. Now it is apparent that all modern music that shows signs of survival displays orderly musical processes. Most of these reflect a growth and development from older practices, usually by slow and understandable degrees. There are surprisingly few instances in which new ways appear to be used merely in protest against old rules.

Unfortunately, because it presents difficulties in study, all contemporary music is not unified in a single philosophy or technique; consequently several philosophical viewpoints and several techniques need to be examined. Since it is far too early to determine that any one system is "right" while another is "wrong," all of those systems which have exerted wide and serious influence need to be studied and compared factually, without bias. It is my firm opinion that when a final unification of compositional principles of the twentieth century is made, it will combine ideas and techniques now considered widely at variance.

One unifying factor of all schools of modern music is that they utilize free dissonance more than did earlier music, but the schools differ on how to use it.

Some aim to emphasize the particular quality of each dissonance; others feel that differences between dissonance and consonance have been overplayed, and that a unification of approach to both classes of chords and intervals is demanded.

One school believes that all tonal and melodic materials should be handled strictly according to a "twelve-tone row." The technique for this, within limitations, has been worked out very carefully and may be studied exactly, in accordance with the principles of Arnold Schoenberg, Anton Webern and Alban Berg, which are practiced in France by Leibowitz and Boulez, and in America by Krenek and Riegger.

In a second case, the Russian American composer-theorist Joseph Schillinger believed that composition is an exact mathematical science; his "System of Musical Composition" was followed enthusiastically by George Gershwin, Count Basie and others in the popular music world, and it has been the most successful organization of all musical materials from the viewpoint of Broadway and Hollywood arrangers. Their attitude has stirred complaints by some other sources, yet in most cases the complainers have almost complete ignorance of the system.

Hindemith has developed training in ways to adapt the known principles of harmonic function to dissonant as well as consonant material, and of polyphonic function to new melodic writing. Hindemith's theoretical books lay down rules of procedure to enable the student to handle the technical aspects of Hindemith's own style.

Nadia Boulanger, associate of Stravinsky and teacher of leading Americans such as Copland, Harris, Piston, and others, gives students much more than the customary training in modal counterpoint, and then adds advice on how ecclesiastical modes may be expanded in modern usage from the standpoint of formal composition. Dissonant counterpoint, a study applying the same general rules and procedures to dissonance which are applied to concords in sixteenth century counterpoint, has been completely codified, and has been taught in such widely separated centers as the University of California, at the Hoch Schule fuer Musik in Berlin (by Hindemith) and by Alban Berg in Vienna. Dissonant counterpoint is a strict counterpoint; however, a free modern counterpoint based on recent harmonic functions and covering both consonance and dissonance is now taught by Hindemith. Both of these studies may be considered as an aid to compositional technic, rather than as systems of composition.

Béla Bartók did not write on methods but a study of his work reveals an application of classical form to new materials based on the rich variety of secular modes used in the folk music of southeastern Europe.

Schoenberg's book on harmony emphasizes reasons underlying changes from old to new harmonic practices. Walter Piston's book on the same subject emphasizes analysis of a number of (Continued on Page 49)

RECITALS: *To Have or Not to Have Them*

Here's one progressive teacher who has an original slant on this matter of students' recitals.

by ROSE GROSSMAN

THE QUESTION of whether or not to have recitals is a most controversial one amongst teachers. Having been a strong antagonist to them when I first started to teach, and now being an equally strong protagonist, perhaps my views may be of interest to those who are on the fence, or who espouse one side or the other, but have a lingering doubt as to whether there might not be something to be said for the opposite point of view.

When I first started to teach, I decided against having recitals because the memory of them from my own student days was exceedingly unpleasant. I had dreaded that yearly inquisition with the long list of pieces, going from the easiest to the most difficult, and all of us sitting there squirming, with "butterflies" in our stomachs as we awaited our turn. The atmosphere was filled with tension, we, afraid lest we make mistakes or "go blank," our parents fearful that we might disgrace them, or so we thought.

Therefore, I started the system of having a big party in June for the children only, for each of my groups, to replace the yearly recital. To retain the value of the recital, each child had to have three pieces to perform. There was little nervousness because the audience was just the members of the group for whom they played each week, anyway, in repertoire class. Following this, we had musical games and stunts of all kinds. In an atmosphere of fun and play, we thus reviewed scales, chords, cadences, ear training, history of music and musicians and repertoire. I managed it so that all the children won prizes, and our season ended on a happy note.

That was enough for the children and for me, but some of the parents began to express a desire for a real recital, such as their friends' children had. They felt that like a confirmation or a graduation, piano recitals were goals to strive for and moments to remember in the growing up process of their children. I had to admit to myself the reasonableness of this point, so I made up my mind that we would have recitals in the future. I would just have to figure out a way of making them warm, joyous occasions, really "moments to remember."

In the first place, I decided to have a separate recital for each group. (Each one of my pupils comes twice a week, once for a private lesson and once for a group lesson. Each group has 7 or 8 members of approximately the same age and stage of progress.) In this way, our recitals would be small enough and intimate enough for every child to participate not once, but several times, and in several capacities. Each would have an opportunity to play one or more up-to-grade pieces, would participate in ensemble work, as part of a duet, two piano team or as accompanist to community singing, and finally, each would demonstrate one or more of the year's special projects. Thus, our recitals would be devoted to making music rather than merely "showing off" pianistic ability.

It might be more descriptive to call our recitals Music Parties. We usually have eight children performing at each, and approximately forty guests. The recitals are held in my home, for greater informality. The first part of the afternoon or evening is devoted to making music, the latter part to refreshments and getting to know each other better.

The format for the musical part is usually:

Part I: Solo performance of up-to-grade pieces

Part II: "Extra" projects (really, our enriched program)

Part III: Ensemble

All of the children participate in each part.

Part I, being most like the traditional recital, needs little explanation. At first, in my antipathy to the typical recital, I wanted to omit this part, but the children themselves indicated that they would like to play their most recent and "hardest" pieces. Because it was their expressed desire, I felt that a certain amount of "show" was in order.

Part II is the heart of the recital. It is the culmination of what educators refer to as an "enriched" program. Here we demonstrate one of a variety of music experiences: playing by ear, harmonizing melodies, composing variations on given themes, self study, the art of accompanying, humor in music, quickies, etc. Self-expression, imagination, exploration, creativeness are the keynotes of this part and are preferable to perfection.

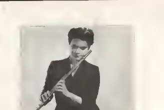
Following are some examples of how we have used these ideas, and the progress and age levels of the children who participated.

1. "Ear" pieces, harmonized and transposed. Children between 7 and 8 years of age. One year of Music Readiness, three months of private piano.

Description: Each child plays a folk tune that she has picked up by ear (*Hot Cross Buns, Mary Had a Little Lamb, Three Blind Mice*, etc.). She, or he, had harmonized it, having experimented with the I, V7 or IV chords in Music Readiness class. Then she *transposes* it into another key. Of course, the audience sings along, and as she plays in her second key, she usually announces whether she is going one or two tones lower for the mothers to sing more easily, or a 5th or 6th lower for the fathers to sing along.

2. Original variations on *Three Blind Mice*. Children between 8 and 9 years of age. Background: one year of Music Readiness, one year of piano.

Description: The preceding year these children had played, harmonized and transposed *Three Blind Mice* by ear in Music Readiness class. This year we had been playing chords in inversions and as arpeggios, learning about passing notes and decorations, and playing phrases in different registers. In addition, one of our games in group lessons had been for me to play a piece, and offer the children a choice of titles, which they then affixed to the piece because it suited the mood of the piece. With this as a background, the following variations on *Three Blind Mice* were created by the children: Indian War Cry, Hymn, Dancing Mice, (*Continued on Page 51*)



Doriot Anthony

Breaking a Boston Symphony Tradition

Doriot Anthony—solo flutist is first woman to hold principal chair in famous orchestra

by Marion L. Briggs

DORIOT ANTHONY made prominent news in the conservative and world-circulated *Christian Science Monitor* when she received her appointment in the fall of 1952 as the only woman ever to have a first chair in the Boston Symphony Orchestra. Her pure, clear solo flute tones soon brought the approval of the *Boston Globe's* critic, who called her "a true find."

No one was more surprised than Miss Anthony when she received word just before the opening of the concert season that she had been chosen to play first flute "on a year's trial," replacing the revered Georges Laurent, who had retired. In her audition with conductor Charles Munch at Tanglewood, Massachusetts, earlier in the summer she had played some Bach, some Debussy and Ravel. For about two months she practically forgot the matter, having "no particular hope." Then came the telephone call from Boston that made her the initial woman to hold a first chair—except harp—in a major orchestra in the United States.

"A wind instrument is difficult when you first start playing," claims Miss Anthony. "It takes quite a while to develop a good sound."

When she was about ten, she had her first instructor outside the family—a young man from Chicago and a former pupil of Laurent, Ralph Johnson, now with the Chicago Symphony Orchestra. "As soon as he came I made great advances," she states. "I advise all young people to study with the opposite sex."

Doriot can't remember when she didn't play the flute because she actually cut her teeth on it. Her mother was her first teacher. "I was quite terrible at first," she says. "Everyone in the family thought I was hopeless—such awful sounds." But she soon outstripped her two brothers and one sister who also had their chance to learn to play the flute.

Doriot's mother is herself a professional flutist, now engaged with a symphony orchestra in Orlando and Sarasota, Florida, and two maternal aunts traveled as flutists with Chautauqua before radio appeared.

Miss Anthony's childhood was surrounded by music. The family always had the radio on for Ernest Schelling's New York Philharmonic-Symphony children's concerts on Saturdays, the adult concerts on Sundays, and the Metropolitan Opera on Saturday afternoons. In grade school, Doriot listened to Walter Damrosch give his radio concerts for children. "Walter Damrosch was wonderfully witty and sweet for children's programs," she says, "and it was for these that he was especially admired in the middle west."

The young flutist has a sentimental attachment to ETUDE, as she and her brothers and sister used to "fight over it" when it came into their Streator, Illinois, home. Her younger brother learned to play the trombone and cello, her sister the harp, and her older brother to sing.

At age twelve Doriot went to the World's Fair in Chicago with her mother and heard the Detroit Symphony Orchestra concerts daily, a part of the Ford exhibit. "For the first time," she states, "I thought music was pretty good. I think a child gets more interested in music watching actual players than studying an instrument." While her mother took lessons with the orchestra's first flutist, John Wummer, Doriot sat in. She even had one lesson herself. But it was not this lesson, she declares, but the "instructor's kindness and sincerity" that impressed her and increased her wish to play.

"Children," Miss Anthony affirms, "usually have no intellectual interest in music, but their desire to study and play an instrument can be aroused by a sense of kindness and sincerity in a teacher."

Quick to act on Doriot's enlivened enthusiasm, her mother asked whom she would like to study with that fall. "I chose Ernest Liegl, first flutist with the Chicago Symphony Orchestra," says Miss Anthony. Still in high school and only 14 years old, she went alone a distance of 100 miles to Chicago every two weeks for lessons. Her mother honored her with the gift of her own silver flute, and purchased another.

"I think it is important for students to have a good instrument—not necessarily the best," the Boston Symphony solo flutist says. "And the teacher should help the student or family pick it out to make sure it plays easily and is in good working condition." Having taught flute since she was in high school, and now teaching it at the New England Conservatory of Music as well as privately, Miss Anthony speaks from extended experience when she declares that "parents may put their money in a poor flute, then have to buy another; there are great differences among instruments, even though machine-made."

Doriot believes that "when a student really gets seriously interested in music, he should surround himself with the best artists in his field—people who are capable and love music." She was able to do this as early as in her high school summers, when she received scholarships to study with the renowned French flutist, Georges Barrere, at Woodstock, New York, and to attend Ernest Williams' music camp nearby.

At the music (*Continued on Page 63*)

So Paderewski Played the Trombone!

Fortunate indeed is the young musician who has a thoroughly trustworthy mentor—one who can give dependable advice when it is needed.

An Editorial

by James Francis Cooke

THIS IS an editorial upon the importance of the right kind of a mentor for students of music, for youthful performers and for young teachers of music.

What is a mentor? When Odysseus started upon his eventful trip to Troy, he had a trusted counsellor and experienced friend named Mentor, to whom he gave over the care of his home and his son Telemachus. That is the possible derivation of the term "mentor."

When Ignace Jan Paderewski went to the Warsaw Conservatory, he took the advice of a teacher who turned out to be a very poor mentor. The teacher advised the youth not to try to become a virtuoso pianist, because "long haired musicians were a drug upon the market." He suggested, for instance, that he study a more practical instrument, say the trombone, inasmuch as the trombone player could always find employment in orchestras. Therefore, Paderewski for some time studied the trombone and played in the conservatory orchestra.

Once in the New York studio of Sigismund Stojowski, Paderewski's chief exponent in America, the writer asked the master pianist if the report that he had played the trombone was true. He replied, "Yes, but I never liked it. It always seemed that I was blowing on an elongated funnel." If Paderewski had had the right kind of a mentor at the right time, he could have been saved from a ridiculous misuse of time.

Mentors have had a very important part in the success of numerous famous men and women. Charles M. Schwab, noted as the "Steel King" who, by the way, when a young man spent three years as a music teacher and organist, once told the writer, "Lucky is the young musician who has made available for himself the storehouse and wisdom and experience of a great mentor. I would never have gotten anywhere without the advice of my inestimable friend and mentor, Andrew Carnegie. Mr. Carnegie was inordinately fond of the pipe organ. It was music which at first drew us together and was, therefore, indirectly responsible for whatever success I have had."

The student may acquire the best in musical training and yet, without the guidance and discipline of one who has had long and wide experience in life, may lose years through unnecessary blundering. Experience comes only through doing things. The mentor's accumulated experience is very precious. By trial and error the mentor has proved the best way to manage one's affairs and he knows the things to avoid. The need for a mentor has been recognized through the centuries. Even Virgil in the Aeneid wrote, "Believe one who has proved it. Believe the expert." The term "experto credite" is constantly quoted in law courts everywhere. That is, "take the advice of one who knows by actual experience."

It was said that the great Edison was unscientific in his methods, as he sometimes worked empirically through trial and error in countless experiments before he discovered what he was seeking. He had, however, a great respect for science and in his vast operations we find a combination of both. He himself had had many valued mentors, and was in turn an ever willing mentor for others, notably Marconi. Mr. Edison discovered the "Edison Effect" December 25, 1875, which the inventor called "etheric force"—and which was the germ of wireless communication. Marconi always deeply appreciated Edison's advice and assistance in the development of what are now some of the greatest factors of modern civilization including radio, television and radar, all of which have had a vast influence upon musical advancement.

Between the mentor and the student there must always be a cordial mental affinity. The student must eagerly appreciate the value of advice. The most difficult to lead or to teach is the one who "knows all the answers" and resents advice. He is firm in the conviction that he invariably is right and can decide correctly instinctively upon all matters in which he has had very slight experience. Many well-meaning mentors have tried to help such students and failed. Remember Lord Chesterfield's advice to his son: "Advice is seldom welcome, and those who need it the most always like it the least."

Once during a visit to the writer's home, the late Olga Samaroff Stokowski, eminent French trained, Texas-born piano virtuoso (who, by the way, was a cousin of U. S. Senator B. B. Hickenlooper), was induced to discuss the differences in the talents of her many pupils. She said: "The personal and musical characteristics of the mentalities of my various pupils are so marked as the differences be- (Continued on Page 16)

Once in a Century

The exciting story of the winning of the Steinway Centennial Award by 20-year-old John Browning of California

by Rose Heylbut

(L. to r.) Ruth Ferry, National Chairman of Auditions, NFMC; John Browning, winner; Harriet Serr, runner-up winner of special $1000 Award; John H. Steinway, and Mrs. Ada Holding Miller, president National Federation of Music Clubs.

AMONG the outstanding events of the season 1953-54 was a competition which was one hundred years in the making. Commemorating the hundredth anniversary of Steinway and Sons, the National Federation of Music Clubs sponsored the Steinway Centennial Award, a special contest not to be repeated, presumably, until the house of Steinway completes its second centennial. Launched in October '53 on a basis of state, district, and national auditions, the competition was won in May '54 by John Browning, 20-year-old pianist from Los Angeles, youngest of the four finalists to appear before a panel of judges including Rosalyn Tureck, Edwin Hughes, Erich Leinsdorf, Robert Goldsand and Olin Downes.

A slender six-footer with dark hair, John Browning is a student at the Juilliard Graduate School, and a pupil of Rosina Lhevinne. He counts among his forebears the poet, Robert Browning. His father is a violinist and conductor, his mother a pianist and accompanist, and his sister a sculptress. Born in Denver, he began his formal studies at the age of six, but from three on, he tells, he had fun at the keyboard, supervised by his parents but never directly taught by either of them. When John was twelve the family moved to Los Angeles where the boy continued a wholesome balance of academic and musical education. Before entering Juilliard, he worked with Dalies Frantz, Johanna Harris, Ignace Hilsberg, and Lee Pattison. In 1952, young Browning was awarded the Joseph Lhévinne Memorial Scholarship. He made his début with the Denver Symphony in 1950, and in 1953, was soloist with the Los Angeles Philharmonic in the Hollywood Bowl.

John Browning states that the winning of the unique Steinway Centennial Award brought him considerably more than the $2000 prize. Looking back at both the preparation and the actual auditions, he finds problems which appeared staggering at the time, and the solving of which gave him a new basis for future study.

"The big problem," says Mr. Browning, "was one of time. The repertory requirements were not made public until some three months before auditions began. And these requirements included works not normally in the grasp of the student-pianist. All candidates had to perform Chopin's Winter Wind Etude, Ravel's Toccata, and Rachmaninoff's D-major Prelude. There was a choice of a Suite or a Partita of Bach; one of the late Beethoven Sonatas; a group of Chopin; works of Debussy and Ravel; two concerti; and a large group of modern works. Then, again as 'musts,' were Piston's Passacaglia, and a set of one Prelude, Postlude, Interludium, and Fugue from Hindemith's "Ludus Tonalis." All of the modern works and some of the assigned classics were new to me, and I had something less than three months in which to master them.

"Every pianist, I suppose, has to find his own way of concentrated learning. I like first of all to get a clear over-all conception of the work. This is best acquired, I think, by reading it through in tempo. It is possible, of course, to listen to a recording, but this method brings with it the very great danger of parroting musical ideas. Once I have this over-all idea of musical meaning, I stop playing and begin to practise, starting out slowly, and paying careful attention to all details."

Mr. Browning also likes to practice by taking the work apart phrase by phrase, and practicing each hand separately to clarify patterns. Difficult passages, of course, need special study.

"I have two ways of memorizing new works. The best, I think, is to work from the score, away from the piano, thus becoming familiar with musical structure, harmonies, sequences, etc., in their own right and regardless of their effects in playing. But when a work is especially difficult (and I found that some of the modern works were just that!), I study it while playing, since finger memory can be a great help to the (possibly safer) memory of mind and ear.

"I can now confess that I rebelled inwardly at the shortness of the time for learning so many new and difficult works. In looking back, though, I wonder whether that problem wasn't one of the tests of the contest! I believe that in the future I shall feel less uneasy about a hard job of repertory."

Mr. Browning's arduous preparations launched interesting questions of technique. (Continued on Page 48)

CHORAL PROBLEMS AND CHORAL CLINICS

(Continued from Page 9)

pushed too hard at this age he may develop a definite hostility to music. It is at this point that an understanding and skilled teacher can be of great help by showing sympathetic comprehension of the boy's feelings, by prescribing work within his range, and by helping him gain control of his voice through the presentation of sound techniques.

During and after mutation the boy loses control of his vocal muscles; it is hard for him to maintain the necessary tension for accurate pitch—and since he is eager to sound "like a man," he tends to sing only with his low register, pushing it beyond the proper limits. The resulting type of tone is one commonly heard in high school choruses: it is not pleasant to hear and the sensations it causes are not pleasant to the young singers. This is the place where judicious vocalises will help enormously ... especially vocalises involving correct use of the falsetto. Boys often hesitate to use it (it sounds "sissy!") but it carries with it great advantages and, at the point in question, is possibly the only way to solve the problem of high tone. To encourage falsetto singing as a manly art, it may be helpful to enlist the co-operation of some developed tenor or bass who looks back on this period as lying happily behind him, asking him to come in and demonstrate how he achieves his tone.

In solving choral problems, I have great faith in the use of the choral clinic—that is, a rapid testing and correction of singing groups by someone other than the teacher who has worked with them regularly. I have given hundreds of these clinics, and always enjoy them. In conducting them I rely largely on imitation. I can imitate almost any vocal sound and what I do first is to mimic any less-than-desirable tone, immediately following it up in contrast with the tone I want. This is amusing, and instructive as well, for all children are excellent mimics; they have great flexibility and will readily produce a tone they have heard, even though they may have had difficulty producing it through verbal instruction. In these clinics, which allow no time for progressive instruction and where I work directly with large bodies, I lean on our combined imitative skills both to stress what I want and what I don't want. Whatever the lacks and errors are in the don't-want portion of the test, I prescribe on-the-spot corrective vocalises. For instance:

During a recent clinic I had to work with a group of high school girls, mostly seniors, whose tone production sounded more infantile than the age of the singers warranted. I stopped to ask why they sang like twelve-year-old children, and immediately proceeded to imitate the sounds they were making. Then I asked if they could imitate five-year-old children. Of course, they had lots of fun doing it. Now I asked them to listen while I gradually changed the quality from a thin tone to a resonant tone. It was easy to explain the importance of an open throat position. The next step was to give them specific vocalises whereby they too could produce tones of resonant quality. Finally I asked them to sing the passage again, incorporating what they had just learned and producing the correct sounds. I have had very good results from this method of imitation, conscious exaggeration of faults, corrective drills, and final improvement.

This clinic-method is especially helpful with boys at the change who need falsetto. They take kindly to imitating, exaggerating and correcting their own mistakes, and the necessary vocalises can show them how to get solidity into their higher tones without strain, thus co-ordinating their upper and lower registers.

Another point that needs emphasis is the matter of diction. Here, I have found, the chief problem is not so much purity of vowel as simultaneousness of attack. While pure vowels are, of course, desirable, they are not the sole cure for lanky diction. A great trouble with large, unexperienced choruses is the tendency to a lazy attack—that is, one small section singing OH before another has quite finished AH, etc. By synchronizing all attacks, this laziness is cured and even less-than-perfect vowels will become intelligible.

I also work at problems of pitch in the clinics. Where variations of intonation occur, I try to get the group *purposely* to sing sharp and then flat, thus getting squarely on-pitch by process of eliminating the mistakes. Another trick I use is to demonstrate the importance of pitch in blending by asking a youngster of the chorus to sing a tone with me. We both begin on the same tone; then, while he holds it carefully remaining constant to the given pitch, I vary my tone ever so slightly, singing the least bit higher and then the least bit lower. This makes them immediately and practically aware of consonance. The fact is that, in choral singing, the individual singers cannot hear the whole over-all effect. They hear themselves and the others nearest to them. The conductor, of course, can signal up or down in the direction of the offending sections. But it is also wise to make the singers themselves aware of what happens in deviations from consonance. Like a violinist or a piano tuner, they should listen not only for notes, but for vibration-beats. Blending is best when the disturbing vibrations are fewest. Thus, when I purposely sang false, in using this little trick, they readily hear the fighting of the vibrations, and when I came back on pitch, they hear these quieting down as consonance is re-established. This is the secret of blending, and it is a good idea to make the young singers aware of what happens.

Again, anything that stimulates self-awareness and self-correction helps to get singers out of certain ruts. The problem of many professional singers is that they do things in a fixed way and find it enormously difficult to get themselves out of it and into another possibly better way. Young people are naturally flexible and the right kind of teaching at the high school age level can do much toward keeping them that way.

It is also helpful to make the young singer fully aware of the effects of his emotions on his singing. Naturally one doesn't put the idea of "nerves" into his mind, still letting him know what his feelings can do to him is a good way of getting him to control himself. This is not easy, but it can be done. This very flexibility of which I spoke is part of the cure. I let the young singers understand that excitement tends to sharp tone while tiredness tends to flat it; that a fast tempo tends to sharp tone while a slow tempo flats it. Thus an early-acquired habit of flexibility in listening to intonation and correcting false intonation goes far both in helping the youngster understand what is happening to him and in encouraging him to solve his problems through self-help. It is quite true that young choruses get better as they get older—but the right kind of teaching can smooth out many difficulties which, if left to themselves, can undermine the very purpose of music education. This, of course, is to encourage youngsters to love music and *to want* to do well at it. By taking the time to detect early errors, to provide the means of correcting them, and to help the child to help himself, the school chorus can go far towards instilling the music habit.

THE END

WORLD OF MUSIC

(Continued from Page 8)

Ernst Victor Wolff, internationally renowned pianist and harpsichordist, head of the piano department at Michigan State College.

Serge Prokofieff's opera, "The Love of Three Oranges," was produced in a complete performance at the State University of Iowa on July 27, 28, 29. This was the fourth company, either college or professional, to give the complete opera in the United States. The opera was written in this country and received its premiere under Mary Garden's direction by the Chicago Opera Company in 1921. Herald Stark was the conductor for the Iowa performance.

(Continued on Page 60)

SO PADEREWSKI PLAYED THE TROMBONE!

(Continued from Page 14)

tween the paintings in the Metropolitan Art Museum. Every student needs a special treatment. One student may be inclined to play with a lace-like delicacy and with the smooth but clean-cut rhythmic charm of the French artists. Such pupils flourish upon Mozart, Haydn, Mendelssohn, Chopin and Debussy. Another pupil can be satisfied only with the brilliant pyrotechnics of Liszt. Should such pupils be turned into the broader field of Bach, Beethoven, Schumann and Brahms? By all means. The perimeter of the pianist's repertory is expanding ceaselessly. The virtuoso today must be able to play anything with consummate effect. He needs a wise guide who has a sensitive aspect of the trends of public taste, who knows which works of newer composers are worth spending time upon and which are likely to become forgotten in a few years.

"Sometimes an experienced manager or an older fellow-artist makes an excellent mentor. Sometimes a gifted and brilliant amateur who has had fine training makes an excellent counsellor who will view the student's problems objectively but also sympathetically and enthusiastically.

"The artist's manager, of course, has a mercenary motive, but at the same time he has had specialized experience with the general public. In many instances such men as Henry Wolfsohn, Richard Copley, Daniel Mayer, Sol Hurok, Arthur Judson, Evans and Salter and many others have looked after the public, artistic, physical and even domestic interests of the young artists who have come under their direction with the care and concern of a mentor.

"A good mentor must also watch the daily currents in the student's life. Is his health being properly checked? His teeth? His eyes? His diet? His exercise? Has he any harmful habits? Too much smoking? Too much drinking? Is he happy in his work? Or is he morose, irritated or gloomy? Does he have adequate rest? Does he have the right entertainment? Does he have the right mental stimulus and the right spiritual inspiration? Is he conscientious or lazy?

"Now and then a teacher has an altogether exceptional pupil, such as I had in the person of William Kapell.* In such a case it is to the teacher's advantage to act as a mentor as well as a teacher. This led to Kapell becoming one of the most successful of all American trained

(Continued on Page 59)

* Rudolph Ganz[?]... died in 1948; William Kapell was killed in an airplane accident in 1953.

Mirabell Palace and Formal Gardens.

The thrilling story of the Salzburg Festival and its exciting revival following the dark days of World War II.

by Norma Ryland Graves

Mid-Summer Idyll—Salzburg

IF YOU WERE to search the world over, you could not find a more idyllic spot for a summer music festival than Salzburg. Beauty it has in breath-taking proportions; a romantic past dating back to pre-Roman times; a friendly, gracious people—your hosts—who do much to make your stay an enjoyable one.

Nor is this pervasive spirit of friendliness an attribute which the Salzburgers have recently acquired. Back in 1842, when workmen in the little Austrian city were laying the foundation for the statue of their world-famous son, Wolfgang Amadeus Mozart, they unearthed an ancient Roman mosaic. Upon it were engraved the significant words that today express their inherent spirit: *"Hic habitat felicitas. Nihil intret mali."* (Happiness dwells here. May no evil enter.)

The city's own natural background outrivals its most elaborate stage setting. Located on both banks of the swift-flowing Salzach River in the foothills of the Tyrolean Alps, the spires of its many cathedrals and churches, the beauty of its palaces and gardens find a fitting backdrop in Hohensalzburg—medieval fortress-castle atop the Mönchsberg.

From Hohensalzburg's little church comes the music, twice daily, of its great mechanical organ—the Bull of Salzburg." This traditional music "from the clouds" dates back to 1502. From the castle too, buglers each Christmas eve play the beloved Christmas hymn, *Silent Night*, written by Salzburg-born Joseph Mohr.

While Salzburg's Festival attracts an immense international following—over $200,000 worth of tickets alone were sold to Americans in 1936—still it remains a typical Salzburgan institution, civilian directed and produced for its citizens. A large percentage of them are on its work and technical staffs, or are members of its choruses and orchestras. The city is small enough (less than 78,000) so that you meet Salzburgers everywhere—in the narrow, cobble-stoned streets of the "old town," strolling along chestnut shaded river walks, enjoying a quiet hour in beautiful Marabell Park. In Tyrolean dirndls and leather shorts they add picturesqueness to Salzburg's already quaint, story-book setting.

President of the Festival is Baron Heinrich Puthon, who for nearly three decades has directed the program. Self-effacing and hard-working, he has done much to re-establish the Festivals in post-war years. When Hitler's swastikas early crimsoned Salzburg skies, Baron Puthon was summarily dismissed from his time-honored position. But the Baron had already made up his mind never to hand over his Festspielhaus to the (Continued on Page 59)

A scene from the 1953 production of "Everyman"

American Quartet on the steps of the Mozarteum

New Records

Reviewed by
PAUL N. ELBIN

High-Fidelity Notes

Dr. Paul N. Elbin

I HAVE a plea for restoring the term "high fidelity" to a place of honor and meaning.

When a couple have been married twenty-five years, when friends know that they have been, are, and will continue to be faithful to each other and are happy in their fidelity, I would award them a certificate of "high fidelity." There would be no doubt about the significance.

But "high fidelity" means absolutely nothing new in terms of phonographs and phonograph records. Several years ago "high fidelity" indicated equipment and records capable of reproducing music with a high degree of faithfulness to the original sound. Despite the fact that we have more true "high fidelity" playing equipment and records today than ever before, "high fidelity" as an honest, descriptive term has become obsolete.

The reason is simply that "high fidelity" is being used to describe equipment that is "middle fidelity" or "low fidelity" and not "high fidelity" at all. It's like the mark of A in college. If every student earns A, the mark has no meaning. If every phonograph, every record, every radio is classified as "high fidelity," what's the term for something less than the best?

One of these days the "hi fi" hysteria will subside, but right now it's at the peak. Don't be surprised if there are "high fidelity" models among the 1955 automobiles. Since all phonograph records are now claimed to be "high fidelity," one company is labelling its discs "High Fidelity Plus," another "Incomparable High Fidelity."

A reader suggests that I report "Hi-Fi" or "Not Hi-Fi" for every release reviewed. Another inquires if there is a list of high fidelity records. Let's see why both letters get negative replies.

When microgroove records were introduced in 1948 and 1949, the makers of these records extended the frequency range beyond anything most music lovers had heard previously from records. The improvement was more in the upper frequency range, the treble, than in the lower, but more of the original sound was put on the new microgroove discs than was ever attempted previously on a commercial basis.

Microgroove records are capable of reproducing music with greater faithfulness than the old 78 rpm discs. *In varying degrees, all 33⅓ and 45 rpm, microgroove discs released in the past six years are "high fidelity" compared to previous records unless the music was transferred from older, lower fidelity originals.*

The real bottle-neck in high fidelity is the playing equipment. When "hi fi" records with undistorted sounds up to 10,000 cycles or better first appeared, nearly all phonographs in use were built to cut off everything above 4,500 cycles. Obviously, plugging an LP record player into a phonograph of this type will not produce high fidelity music.

High fidelity reproduction of music is a chain that includes the recording studio, recording equipment, record manufacture, and playing equipment. In this monthly ETUDE section, we point out the "varying degrees" of high fidelity so far as important new records are concerned.

But we cannot say how a record will sound in your home. That depends on whether you play records on equipment good enough to match the excellence of modern records or on something that defeats "hi fi" from the start.

Mattiwilda Dobbs Song Recital

If you enjoy really beautiful singing you'll manage to hear this recording. Miss Dobbs, the young coloratura from Atlanta who has won fame abroad, sings lieder and art songs with purity, warmth, accuracy such as are seldom found together in one voice. If she takes Schubert's *Heidenröslein* and Hahn's *Si mes vers avaient des ailes* more slowly than you prefer, hear Schubert's *Nacht und Träume* and *La Pastorella*, Brahms' *Wiegenlied* and *Auf dem Schiffe*, Fauré's *Clair de Lune* and Chausson's *Le Colibri*—all of which are sung to perfection. Gerald Moore is the expert accompanist. (Angel 35094)

Weill: The Threepenny Opera

One of the "off Broadway" hits that marked the 1953-54 theatrical season was Kurt Weill's musical show of 1928 presented in a tiny Greenwich Village theatre. Its American success is largely attributed to Marc Blitzstein, whose clever translation from the German gave the lyrics powerful appeal. M-G-M has recorded the entire musical score of the show with the New York cast, including Lotte Lenya, the composer's wife, in the role of *Jenny*, and Scott Merrill as "Mack the Knife." (M-G-M E3121)

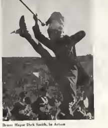
Brahms: Sonata No. 3 in D Minor for Violin and Piano, Op. 108
Beethoven: Sonata No. 5 in F Major for Violin and Piano, Op. 24

This new Telefunken record introduces to American listeners the talented young French violinist, Christian Ferras, and his distinguished pianist-associate, Pierre Barbizet. If (Continued on Page 58)

More than a Downbeat

"To-day's football marching band incorporates pageantry as glamorous as Barnum at his best and dance-steps as complex as those of the famous Rockettes."

by William D. Revelli



Drum Major Dick Smith, in Action

THE MARCHING BAND as it functions in our high schools, colleges and universities is one of America's most versatile and popular musical attractions. Because of this popularity as well as serviceability to its school, community and state, we find the band and its conductor constantly making public appearances which contribute effectively and materially to America's spirit, morale and enjoyment.

In more recent years the competition between the nation's top-flight high school and collegiate football bands has become as intense and exciting as that found between the championship teams themselves.

Unlike the days of the dim past when the band's forming of a simple design or block letter aroused waves of applause from gridiron crowds, today's marching band's pre-game ceremonies and half-time show must be colorful, varied, fast-moving and spectacular.

Each week during the football season we find bands presenting formations that are new, novel and exciting; routines that accentuate piston-like precision, originality and accuracy of every minute detail. In addition to these intricate designs and maneuvers, today's football marching band incorporates pageantry as glamorous as Barnum at his best and dance-steps as complex and as precisely executed as those of the famous Rockettes.

Stage properties have also become an important part of today's gridiron band productions and those used in connection with the more elaborate shows would fill the greater portion of a baggage car. Such items as huge cannons, a replica of Noah's ark, flying saucers, giant paddle wheels, explosives, trolley cars and countless other stage properties have all become a traditional part of the modern marching band extravaganza.

Another phase of the marching band that has undergone considerable face-lifting is the conductor's musical score. Unlike the days of the past when the band's musical sequence consisted of two or three well worn military marches which were totally unrelated to the formation or design of the moment, today's musical score must be hand-tailored and adapted to the specific program for which it is scored. It must be expertly arranged for a particular band and synchronized to its every step and movement. This, of course, necessitates advance planning and requires a complete format of the entire sequence before the original score can be prepared. The arranger's score, when completed, must be extracted by copyists, then duplicated and made available to the library staff who will proceed to prepare all parts for distribution to the band personnel.

In addition to all of the aforementioned changes that have come over our marching bands, another that is obvious to even the most casual band fan is the bandsman's uniform.

Many of our readers will recall the band uniforms of the "early thirties," for the majority of bandsmen it consisted solely of coat, cap and trousers, too frequently the design was ill-chosen and the colors either drab or so extremely gaudy as to be in very bad taste.

Today, however, things are considerably different. Our modern bandsman's uniform is individually tailored and its quality, design and color are in excellent taste. The accessories to the uniform have become as attractive and important as the uniform itself.

Following is a list of the individual accessories which are an essential part of every Michigan Bandsman's uniform: coat, cap, trousers, plume, cape, dress cord, epaulets, tie, crossbelt, waistbelt, spats, gloves, buckle, handkerchief, overcoat and raincoat. Sixteen items in all, and what a task to keep an accurate inventory for the one hundred and sixty five marching bandsmen!

Another change that has recently come over the marching band is that of its instrumentation. No longer can the conductor merely transfer his concert band to the gridiron and hope to achieve the sonorities and effects that are possible and desirable with his marching band. Experience has proved that such instruments as bassoon, flute, oboe, bass and alto clarinets are ineffective not only for field performance, but from a viewpoint of economy and practicality as well. I have never been able to convince myself that using such expensive and fragile instruments out of doors and in typical football weather was either necessary or desirable. We are all aware of the lack of the (Continued on Page 47)

Frances Yeend as Violetta in "La Traviata"

Miss Yeend with accompanist James Benner

What special demands does singing with orchestral accompaniment make on the singer? A noted soprano reveals highlights of many record breaking appearances

Singing with Orchestra

From an interview with Frances Yeend secured by Gunnar Asklund

(In March of 1954, at New York's Carnegie Hall, Frances Yeend, distinguished soprano from Washington state was the recipient of a unique award presented to her by Eugene Ormandy of the Philadelphia Orchestra. The gift was a score of Verdi's "Requiem" specially bound in a white parchment Philadelphia Orchestra drum skin bearing a photograph of the Orchestra, and inscribed "Presented to Frances Yeend by the Philadelphia Orchestra Association to commemorate her 50th appearance with this Orchestra and her 150th performance as soloist with a major American symphony orchestra." Miss Yeend's record of 150 appearances as orchestral soloist during the past 8 seasons is unmatched by any other contemporary singer and has earned her the title of "The Nation's Number One Symphonic Soloist." She has also sung some hundred performances of ten leading operatic roles in the principal opera houses here and in Europe, she has given over 300 song recitals. Last summer she accomplished the record-breaking feat of singing 10 performances of the Verdi "Manzoni Requiem" within 15 days, with the Israel Philharmonic Orchestra, conducted by Ferenc Fricsay. But her sovereignty in the symphonic concert domain has been the most difficult to win. ETUDE has asked Miss Yeend to discuss the problems of singing with orchestra.—Ed. Note)

"THE FIRST REQUISITE for orchestral singing is an inborn quality of voice that has a core in it—a projecting voice, a brilliant voice which can soar over the ensemble of instruments. Not every voice has this quality—which means, not that it is a less valuable voice, but that its potentialities are best directed into other fields—and it is helpful to find out early whether or not the organ is orchestrally suitable. A soft voice (and I am speaking solely of quality, not at all of dynamic control) cannot cut through orchestral tone—especially the vast, sonorous tone of today's great orchestras.

Where this quality is present, the best training for orchestral work is a deep and thorough familiarity with oratorio music. The orchestral repertoire, which includes such works as Beethoven's "Missa Solemnis" and Ninth Symphony, and Bach's B minor Mass, is both extensive and taxing, and it challenges the singer's integrity as to vocal and artistic controls. I consider it a distinct advantage that I began my work in church—as choir member, soloist, and choir director. A great deal of church work, begun at an early age, accustoms one to the kind of music which puts line into the voice.

As concerns techniques of singing, I feel that Nature does the most for us. Whatever type or quality of voice is born into one, it should be developed by natural, non-freakish methods. One works to perfect correct breathing, forward resonance, a good legato line, and the general common principles of what might be termed the Italian school of one. But this is not all! For effective orchestral work, one must also learn to fit one's mood—one's entire inner self—to the demands of the music. The "Missa Solemnis," for instance, which is serious and deeply devotional, requires suitability of personal as well as of vocal approach. In this sense, stage deportment definitely helps vocal projection: by thinking, feeling, *being* the music you sing, you make your work credible—and, I may add, contribute more than mere tones to the enjoyment of your audience.

To develop the purely vocal principles I have mentioned, I use a placing exercise which, I may say, was taught me by a speech teacher rather than by a vocal coach. It consists in singing scales, and in beginning each tone with the syllable *hung* progressing from it to AH. This combination *Hung-AH*, taken slowly, up and down the scale, prepares the vocal cords for the full opening needed in actual singing, and the act of preparation helps the tones to keep their shape when singing is begun. To this day, I use the exercise immediately before singing big works—especially such works as present difficult tessitura.

Singing the great oratorios with orchestra affords an insight into one of the greatest fields of art. It also gives you a feeling of devotion and dedication. In the purely technical fields, oratorio work helps build a good legato line and improves sustained singing. In the Ninth Symphony, both the soprano and the tenor solo parts are extremely difficult, and are written in such a way as to bring out edginess, or stridency, in all but a well-controlled voice. The trick is to think constantly of singing with a great line in the voice. The Ninth Symphony is written orchestrally—as is the case with nearly all of Beethoven's great music—and demands of the voice the smoothness and line of a fine instrument.

One prepares for this instrumentally perfect requirement by keeping the voice high, both vocally and focally. This means high breathing together with a high projection both in the voice itself and in its focus.

Another pitfall in oratorio singing is the fact that one sits quietly on the stage, waiting for one's cues, and ultimately approaches the passages from what might be styled the coldest kind of cold start! In the

(Continued on Page 62)

Books of the Year

-----And More Elementary Pieces

by GUY MAIER

AGAIN this year, so many tip-top piano volumes are being published that it is almost impossible to choose "the" book of the year in every category. But I believe that no one will quarrel with the choice of Elie Siegmeister's "Folk Ways U.S.A." (Vol. I, Presser) as the top notch elementary publication. It is a wonderful set of American songs and scenes for beginners, very easy and attractive to play. Do not worry (as some teachers do) about the melodic division of the hands. I like to teach many of the pieces with one hand playing the entire melody.

If the other sets of "Folk Ways U.S.A." to be issued are as attractive as Book I, we will be hailing a new master series. Bravo, Mr. Siegmeister for a book of such taste and style!

Variations and Technique

For the Technique Book of the Year the choice is easy since few technical volumes have been issued. The second volume of "Thinking Fingers" by Maier and Bradshaw (Mills) will give your chromatic and diatonic scales and your arpeggios new, concentrated impetus and a thorough, controlled work-out. An original and stimulating approach is offered to all teachers and students. The book may be started in the third year. Its emphasis and careful drill on the chromatic scale and its simple yet complete approach to essential broken chords fill long missing technical links.

The Variations of the year are undoubtedly Kabalevsky's Five Sets (Leeds). Published separately or together, short, well constructed, they are written in his most naive style. Each set is a jewel. The first set, "Five Happy Variations on a Russian Folksong," is for second year players. Then follow "Merry Dance Variations on a Russian Air," "Grey Day Variations on a Slovakian Folksong," "Seven Good Humored Variations on an Ukrainian Folksong," etc. I have added titles and imaginative notes to the sets, which offer ideal music-making for your third and fourth year students. Older players will enjoy the sets as well as your teen-agers.

Some Distinguished Items

Schirmer has issued the most distinguished item of the year—the two volumes of all the Beethoven Sonatas in the UR, or original, unedited text. Every teacher should have this text on the piano. Too bad that these UR texts do not offer fingering suggestions. This just means that the student must also buy one of the other "diluted" editions to help him.

Schirmer has also brought out the Classic of the Year, a fine array of Sixty Scarlatti Sonatas (in two volumes), edited with excellent annotations by Kirkpatrick. All pianists should own these works.

Arrangements and Others

The best Arrangements of the Year are Levine's tasteful "Themes From Great Chamber Music" (Presser), a very sensitive series for fourth year serious students.

The best easy "fun" pieces of the year are Berenice Bentley's lovely "Twelve Miniatures" (Summy). These second and third year pieces are so delightful that I cannot resist playing them many times. Just another Bentley "first", she has had so many!

Margaret Dee's Book 3 "More To Learn" (Volkwein) of her excellent new series (the earlier issues are "Getting Acquainted" and "On We Go") is a brave experiment in teaching all sorts of chords and tonal qualities. It will lift up your students' playing and your own, too, if you will study and teach it carefully. It is distinctly not for "ordinary" piano teachers . . only music teachers will appreciate it!

Leo Podolsky has done it again! His "Musical Finds From the Seventeenth and Eighteenth Centuries" (Summy)—29 very short pieces for second and third year—are true "finds." There are delightful bits by Wagenseil, Rameau, Purcell, Fux, Daquin, Couperin, Turk, and of course, Bach, Haydn and Mozart, also. You will enjoy the novelty and musical worth of Mr. Podolsky's "Finds". . . .

Outstanding Class Piano Books

As your piano classes advance beyond the beginning stages, the question arises—"Now what materials shall I use?" Here are some excellent books-of-the-year which are as well adapted for group study as for private lessons.

Glover—"Technic Tidbits" (Schroeder and Gunther)—sixty-three extremely simple and very practical beginners' drills, admirably suited for group use.

Nevin—"Tunes You Like," Book 2 (Schroeder and Gunther)—for use in late first or early second year. Better than Book I . . which is also corking!

Zepp Montague — "Musical Alphabet Book" (Willis)—a wonderful little volume of easiest solos with excellent duet accompaniments for teachers or parents.

Harms Harwell — "Eyes at the Zoo" (Willis)—charming, very simple pieces for young children.

Ruth Norman—Two action-play books, "Sing and Do" and "The Elves and the Shoemaker", very original action songs for classes of young children. (Mills)

Angela Diller—"Nine Pieces to Give Procedure for Effective Rote Teaching"—highly recommended. (Schirmer)

Genevieve Lake—"Just For Fun," another good draw, read, play and sing book (Willis)

Steiner—"Your Own Harmonies" (Schirmer)—a very stimulating and clear way to teach students how to harmonize melodies with the three principal chords.

Steiner—"Clues To The Classics" (Schirmer)—some fascinating quizzes on the playing of fifteen not-so-familiar classic and romantic selections, fine for developing knowledge and taste, third and fourth year.

Marvin Kahn—"Modern Melodies for Popular Piano Playing" (Mills)—tops of its kind.

(Continued on Page 64)

TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, Mus Doc discusses Octave Playing, and Light among Clouds, with pertinent comments.

OCTAVE PLAYING

I have been assigned by my Piano Club to give a talk on Octave Playing as part of a series covering the different branches of technic I would appreciate it very much if you could give me a little information on this subject, as I have done little of this special practice and always concentrated more on scales and arpeggios. Are there any fundamental principles covering that study? Thank you very much in advance for your help

(Miss) A. L. W., Ohio

Before anything else I would like to say that in my opinion the practice of wrist action and octaves is far too neglected among students and teachers. Even where scales and arpeggios are concerned, the development of wrist flexibility proves most useful and it helps greatly in bringing smoothness If one practices octaves regularly, one really "kills two birds with one stone", I could even say several of them for it reflects upon every phase of piano playing.

Now as to fundamental principles, there are a few which can be followed and which apply to every one The secret of clean and clear octave playing consists of relying primarily upon the wrist and arm, and secondarily upon the strength and vitality of the thumb and little finger One must watch constantly that the action does not come from the hand itself pushing the keys in hammer like fashion This would never succeed in developing a proper performance Fast octaves are always played with completely relaxed hand, and the problem is to keep the extreme points of the two fingers firmly set at the same tone, like a clamp exactly adapted to grasp the octave Thus, one will avoid the "splashing" over to nearby keys (*Nebengriffe*, as the Germans call it) which makes the playing muddy and sloppy.

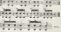
A few simple exercises can be recommended and they will apply to all shapes of hand alike. Hold the hand at a little distance from the keyboard—let's say a couple of inches or so—and using the forearm as a holder, let the hand fall and rebound lightly like a rubber ball. This elasticity will insure a continuation into the following octaves, and they will come off easily and flexibly as if produced by the using up of an impulse not fully exhausted at first.

At first, practice single beats and take great care that only the hand falls, without any motion of the forearm

Ex 1

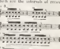
Then add more notes—2 3 and 4—and begin to practice the "Impulse" which must be single and start from the first octave played with a slight accent

Ex 2



Finally you can still add more notes, making the total 5, 9, 13, or 17, always watching the elasticity and observing the rests which are the intervals of recovery

Ex 3



It is advisable to practice both hands separately, because otherwise it would be impossible to watch the motions of each hand accurately Later on, simultaneous practice can be used, although still using the separate form extensively.

One question is often asked: how early should a teacher give octaves to young pupils, and what about little hands which cannot reach that interval yet? The answer is simple What matters is not the octave, but the wrist action For smaller hands, use sixths, or even fifths, or fourths or thirds Even using the third finger alone will be beneficial as long as the proper "falling" action is observed

And as to age start the pupils as early as possible, and remember the acrobats in the circus and their astonishing and often amazing feats Their drilling started when they were about three years old At that early age the muscles and the joints are pliable, yielding, lithe and supple. They adapt themselves in extraordinary manner to performing certain tasks which but a few years later would prove very difficult and often impossible. It goes similarly for the study of pianistic technic. Intelligent early practice will accomplish marvels and the teacher is wise who knows how to stimulate a youngster's interest in this direction. Of course, the age of three doesn't apply here, and six or seven sounds more reasonable. But whatever it may be—and there are exceptional cases of precocity—be sure that you are on the alert and watch the possibilities in your little ones, and do not let the proper hour pass unheeded.

LIGHT AMONG CLOUDS

I find myself with a problem that I just can't seem to solve I have over fifty students, a few of them are talented and interested, with five or six years of previous training in their background However nothing I can say or do seems to convince them that there is more to music than notes, notes, notes! The more they play and the faster and the louder—the better I have had long talks with parents, the principal, even the superintendent, but got no help at all Their attitude is the same (although they don't call it that, of course). So Bach Mozart Haydn are suitable only exceptionally and in the case of just a few older students For all the others I am about ready to do as they all wish, but I regret this very much because some of those little ones have possibilities, and I love to teach good music.

(Miss) N. P., South Carolina

I read your letter with much interest and I can assure you I understand the situation, for I have received similar communications before and your case is by no means isolated (*Continued on Page 53*)

QUESTIONS AND ANSWERS

Conducted by KARL W GEHRKENS, Music Editor Webster's New International Dictionary assisted by Prof Robert A. Melcher Oberlin College

MATERIAL FOR BEGINNERS—Part III

In the July issue of ETUDE I explained that many teachers of piano have been asking me to recommend "the very best material for beginners." So I asked four well-known and successful teachers of piano what materials they liked best and used most. Four interesting lists were received, the first one of which appeared in the July ETUDE, the second in the August issue, and here is the third list sent by Miss Nellie McCarty head of the Children's Department at Roosevelt College in Chicago. (The final list will appear next month.) Miss McCarty has taught in New York and is also well known as a lecturer on class piano teaching in various parts of the country Here is her list and—as always—the material may be secured from the Presser Company in case your local music store does not carry it.

I For beginners under six who must be taught by rote

"American Folk Songs for Children"—Ruth Crawford Seeger (Doubleday)

"Golden Song Book"—Katherine Wessells (Simon & Schuster)

"Songs to Grow On"—Beatrice Landeck (Sloan & Marks)

"Hullabaloo"—Richard Chase (Houghton Mifflin)

II. For beginners of about six

"Keyboard Speech"—Fay Rossman (Birchard & Co)

"Tunes to Play and Play With"—Stanley Fletcher (Affiliated Musicians, Inc)

"Synthetic Series," Book Two—Florence Goodrich (Summy)

"Green Duet Book"—Diller Quaile (G Schirmer)

III For beginners of eight and nine who can read some and have had music books in school.

"Heritage Folk Songs and Dances" and "Heritage Duets"

"Diller Quaile Second Duet Book (G. Schirmer)

Comment: All the above to be supplemented by much solo material of the same degree of difficulty, the various items to be at least partially chosen by the individual pupil.

K. G

WHAT OF THE LEFT-HANDED CHILD?

What of the left-handed child and piano playing? I find many such children who have unquestionable musical talent, good rhythm and all that it takes except musical control or coordination Such children seldom get beyond the first grade, then drop out disappointed or frustrated. May I have your ideas on this? E M M., N Y

A left handed pupil ought to be encouraged to continue his work, but after a time he should be given the chance to determine for himself whether he wants to play the ordinary type of music which right handed people play or to be given music that has an easier right-hand part and a more difficult left hand one. If he decides on the latter alternative then the teacher will have to spend some time in finding music that is especially suited to the pupil's needs and abilities but he will also encourage him to use his right hand because, after all, a pianist must be able to play with both hands. If such a pupil continues his work up to the point where he can play fairly difficult music, the teacher will probably give him some of the pieces written or arranged for left hand alone. In any case the matter is one for the teacher to handle with wisdom and kindness every attempt being made to encourage the pupil rather than discourage him because he happens to be a little different from many other children.

K. G

HOW CAN I KEEP UP MY TECHNIC FOR TWO YEARS WITHOUT A TEACHER?

Q I am a pianist with a fairly large repertoire and have given several recitals I earn my living by teaching, but for the next two years I shall not be able to practice more than an hour or so a day and I need advice as to how to use this limited time so that at the end of two years I shall at least not have slipped so far as technic is concerned. Will you tell me what you think I should do? J M., Penna.

A. Here is my advice Vary your practice material instead of confining yourself to just one type of material. I suggest the following categories as a sort of general plan. (1) Something of the Classical or Pre classical period such as a Mozart sonata or several of the Bach preludes and fugues (2) A certain amount of work on pure technic, such as going over all the major and minor scales with at least fair speed once or twice a week, this to be supplemented by whatever studies (Czerny, Hanon etc.) you have been working on, (3) Some Chopin Schumann, or whatever else of that sort you may be able to lay your hands on always trying to play with good tone and striving for a musical effect, (4) At least ten or fifteen minutes of sight-playing two or three times a week, using any material that may be available, including popular music if you or your associates have a taste for this (5) Study a bit of harmony in connection with your sight playing—the little book by Heacox if you have never had any harmony or the volume by Piston if you already know something about the subject.

In all the above I urge you to aim at making yourself a better musician rather than merely attempting to keep up your technic Good Luck to you and don't get discouraged even though the going may be a bit tough sometimes!

K. G

SYLLABLES VS NUMBERS IN SIGHT SINGING

I am a teacher of music in a public school and for many years it has been my custom to start sight singing by use of the so-fa syllables But a new teacher has recently joined our staff and she prefers to have the children sing the numbers, so I am wondering what you think. I am willing to use either letters or numbers although it seems to me the syllables are easier to sing.

M A A., Ohio

I have seen at least five different approaches to the problem of teaching children to read vocal music (1) the movable-do approach (2) the fixed-do plan (3) singing the numbers of the scale tones (4) singing the (*Continued on Page 61*)

Music For Harp and Organ

It may come as a surprise to many organists to learn something of the possibilities of these two instruments when used together.

by ALEXANDER McCURDY

FOR REASONS which are, I confess obscure to me, the pipe organ has in some quarters gained the reputation of being an antisocial instrument, lord of its own choir loft but blending reluctantly or not at all with the sound of other instruments.

The theory that this canard was launched by envious players of Bach-Busoni transcriptions whose most vigorous thumpings at the keyboard cannot match the full-organ tone available to the lightest touch of the organist's little finger will not hold water. Bernard Shaw, who probably never played a Busoni transcription in his life, wrote in his days as a music critic of a London "Messiah" performance with chorus and orchestra, and with the organ in St James Hall "muddling matters with its tempered scales." Yet Mr Shaw's finicky ear was not disturbed by hearing a piano with identically tempered scales, performing with orchestra in a Beethoven concerto.

For myself, I confess that I am prejudiced, but in the pipe organ's favor. To me its magnificent voice is never better employed than in performing "The Messiah" with a large orchestra and chorus. And what a thrill it is to play the Saint Saëns Organ Symphony with a fine orchestra and a conductor who knows his business! The tempered scales of which Shaw complained are but a minor hazard, if the organist cannot take the orchestra's tuning, let the orchestra take his.

Handel, who loved the pipe organ and played it better, probably than any man of his time except J. S. Bach (what a pity that the proposed contest of skill between the two could never be arranged!), wrote admirably for it in combinations with other instruments. The Handel Concerti are still a delight to hear and to play.

More recently, other composers have written expertly for organ-instrumental combinations. Two works which will occur immediately to organists are the Poulenc Concerto and the Delamarter Concerto.

There are endless combinations of instruments with which the modest and hard-working "king of instruments" blends to perfection. One of the most effective combinations is that of pipe organ and harp.

At a superficial glance it might seem that the harp is hopelessly outmatched in this tonal ensemble. Its small, harpsichord-like plucked sound might appear unable to stand up to a great brute of a four-manual organ capable of rattling window panes with its mighty diapason. Yet experience has shown that this is simply not true. The harp can give a good account of itself. Its tone is small but has carrying power, coming through much as does the sound of a violin played pizzicato against the opaque tone of a battery of French horns.

It happens that I was smart enough to marry a harpist, and thus learned about the instrument in the most thorough manner possible, next to playing it myself. My wife and I have made frequent joint appearances in recital, thus making it necessary to study the potentialities of the two instruments and the ways of combining their tone to best effect.

There is no question that in order to use an instrument effectively, one must first understand it. The harp is possibly one of the most misunderstood of instruments. The music written for it, with the exception of occasional great works like the Mozart Concerto for Flute and Harp, has been perfunctory. I suspect the reason for this is that composers did not trouble to study the harp and its potentialities, regarding it as an occasional sound-effect to produce sweeping glissandos or celestial arpeggios in the Gounod manner.

Not until the days of Debussy, Ravel, Salzedo, Grandjany and others was there a body of musical opinion having an affection for the harp and a determination to do something about it.

I must add that the indifference of composers has been matched by the apathy of choirmasters. These latter sometimes arrange at a special service, Christmas perhaps, to have a pretty young lady harpist play a number or two which look well (harp playing being possibly the most flattering musical activity in which a woman can engage) but which sound rather the opposite.

Other choirmasters, having studied the instrument and its potentialities, have found that with well-chosen arrangements, conscientious rehearsals and impeccable tuning the harp can be used most effectively. The combination of harp and organ can be piquant. Its repertoire is limited but eloquent. By studying orchestrations which make effective use of the harp, from Ravel's to those of Andre Kostelanetz, by reading Salzedo's books on the harp and the prefaces to his harp methods (published by Schirmer), one may gain some idea of the potentialities of the instrument.

The versatility of the harp's tone may be a revelation to some. Its liquid tone, percussive and rhythmic and capable of playing staccato, legato, and all gradations in between, combines admirably with the tones of the organ.

The harp's versatility is enhanced by the fact that, through using different combinations (*Continued on Page 56*)

Making the Most of the Kreutzer Trill Studies

by

HAROLD BERKLEY

UNTIL COMPARATIVELY recent years the staccato, the spiccato and the trill were thought to be natural gifts which could not be taught. It is not difficult to understand this attitude of mind with regard to the spiccato and the staccato—the art of bowing, and above all the teaching of it, was not well understood—but the trill! The Kreutzer Trill Studies having been available for the past century and a half, it is surprising that any ambitious violinist failed to develop a good trill. But the fact remains that a satisfactory trill evades many violinists even today.

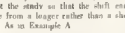
Without doubt some players are naturally gifted with a brilliant trill, but it is also a fact that many others, not so endowed, have been able to acquire a trill equally strong and rapid. This has been proved time and again in my teaching experience.

Let us examine the Kreutzer Trill Studies and find out what can be done to obtain the utmost benefit from them. The edition I am working from is that published by The Theodore Presser Company. When reference is made to other editions it will be made by the initials O. E.

As is generally the case with the standard books of violin etudes the Kreutzer studies are not arranged progressively, and the first trill study in the book, No. 11 (O. E. No 15) is not by any means the best one to start with. The study that has the most fundamental values, and which is most capable of simplified adaptation is No. 24 (O. E. 19), and this is the study that should be practiced first. But *not* in the way it is printed in the text or even in any of the variants usually given at the head of the first page.

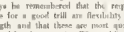
For this reason: In the study as printed, the most difficult technical point is not the trill but the rapid shift from the last note of each beat to the first note of the next beat. It is inevitable that the student's attention will be focussed on this shift rather than on the trill, to the detriment of his trill practice. Therefore, it is well to adapt the study so that the shift can be made from a longer rather than a shorter note. As in Example A.

Ex. A



Making a full measure out of each beat allows the player to prepare for the sometimes awkward shift, and also allows him to lift the trilling finger high and to bring it down on the string with force. It must always be remembered that the requirements for a good trill are flexibility and strength and that these are most quickly attained by slow practice. When additional speed of trill is wanted it is better to play the study as in Example B rather than to increase the tempo of Example A, for this also increases the difficulty of the shift.

Ex. B



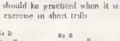
This study lends itself admirably to the modern way of practicing trill—lifting each finger smartly as soon as the other hits the string. In other words, trilling as a pianist would trill. This method of practice develops strength and independence of fingering twice as quickly as the old method, in which the lower finger is held down. The study should be practiced in this way even when other trill exercises are being worked on.

After this D major study the one in B-flat, Presser edition No 11 (O. E. 15), may well follow, for, simply adapted, it becomes a fine study in long trills as well as being, as it is printed, an excellent study for short trills. The adaptation referred to is shown in Example C, and consists of making a quarter note out of the first eighth and a dotted half note out of the trill, at a tempo of about ♩=80

Ex. C

Each trill should start slowly and gradually increase in speed, so that as the turn is approached the player is trilling as fast as he can. The trilling finger should be lifted as high as possible—provided that its tip remains pointed at the string—while the trill is slow. Its lift is decreased as the speed increases, until at the end of the trill it is lifted very little. But the strength of the finger grip must be the same no matter how much or how little the finger is lifted. Of the variants given for the study, No 11 in the Presser Edition, the most useful are No 3 (Ex. D), which makes excellent practice for rapid turns, and No 8 (Ex. E), which is the way the study should be practiced when it is used as an exercise in short trills.

Ex. D Ex. E



Next comes study No 22 (O. E. also 22). It is well to take it at first at a slow tempo (about ♩=60), but with as fast a trill as possible. See Example F.

Ex. F

It is important to remember that for all short trills the accent—and it should be a strong accent—comes on the first note of the trill and not on the last note, as might be inferred from the ambiguous marking of the variants in all editions. Later the tempo can be increased and only two trill beats played instead of three. It is very important to guard against playing the second sixteenth of the group shorter than the trill note. Often one hears the study played as in Ex. G, which is entirely wrong.

Ex. G

(*Continued on Page 56*)

(above) An exterior view of the Festival Hall taken shortly after its completion.

(below) The modern style of architecture employed in the construction is plainly evident in this striking view of the foyer.

An interior view showing the stage with the orchestra chairs arranged in tiers. Note also the arrangement of the boxes.

London's Unique New Festival Hall

The concert auditorium which has caused such heated discussions in England is here described in great detail.

by Lili Foldes

(The writer of this article is the wife of the distinguished piano virtuoso Andor Foldes, who last season was concertizing throughout Europe. Mrs. Foldes accompanies her husband on all of his concert tours. She is the author of the autobiographical book, "Two On a Continent."—Ed. Note)

"DID YOU KNOW, Madam," the old hall porter in our London hotel asked, a few minutes after our arrival, "that if somebody drops an ordinary lady's hairpin on the stage of Festival Hall, all 3,000 people in the audience can hear it?"

The old man's remark was prompted by the poster behind him, announcing my husband's forthcoming appearance at the Royal Festival Hall, as soloist with the Royal Philharmonic Orchestra. But in the days to come, cab drivers, hairdressers, shopgirls, waiters who had no idea that we had any connection with it, started talking about Festival Hall as a matter of course—as one discusses the hottest subject of conversation in town with visitors.

We had heard fellow-artists rave about London's spectacular new two million Pound ($5,600,000) concert hall shortly after its festive opening in the spring of 1951. We also had heard that architects and sound experts made special trips to London from all parts of the world to study the revolutionary scientific tricks which made Festival Hall an acoustical marvel. But it was a surprise now for us to see that surpassing its unique reputation among connoisseurs, this building had acquired in two short years of its existence, a fame of truly legendary proportions.

We caught our first glimpse of this huge overpowering glass and stone structure as our cab crossed the Thames on Waterloo Bridge. Festival Hall stands at the foot of the southbank-end of this bridge, surrounded by a vast landscaped space which serves to underline its grandeur. An unusual assortment of structures: a tall and somber ancient shot-tower, a near life-size wooden train and a ship (the former a famous London landmark, the latter two props of a children's playground), a miniature replica of a hundred-year-old glass edifice, the Crystal Palace (the original has been destroyed by fire) stand by as colorful neighbors. We felt we were looking at a fanciful modern painting.

Our taxi passed by Waterloo railroad station, Waterloo air terminal, Waterloo tube station (subway, in America) and pulled up, finally, at the stage-entrance of Festival Hall. This entrance is on the side of the building which is the farthest away from the Thames, and directly below another bridge, the Hungerford railroad bridge. As we stepped out of the cab, a train thundered past on the bridge, over our heads, with a noise that many times surpassed the racket made by our elevated trains in New York and Chicago.

"How could they build a concert hall on such a noisy spot?" I wondered aloud. "Imagine putting it between two of London's busiest bridges . . ."

A doorman, standing at the stage-entrance, overheard my words. He smiled. "And this isn't all, Madam," he said. "Two underground lines pass below the building. There, you can hear the roar of an underground train right now . . planes buzz over our heads constantly, and river boats sound their loud, shrill whistles here day and night."

"How can anyone listen to or play a concert, with all this racket around?" I asked. The doorman smiled mysteriously. "You go inside, Madam, and see. . . ."

We entered the huge elevator that can carry members of an entire symphony orchestra from street floor to stage level. It looked enormous now, with only the two of us riding in it.

While Andor was shown the way to the artist's room, a doorman led me through enormous wide, luxurious carpeted corridors into the auditorium. The place was darkened, empty and completely overwhelming. My eyes were first drawn to the stage which didn't look like a stage at all. It was more like a sunlit valley. Sun-like rays emanated from an undulating canopy which floated above the stage. The platform itself (Continued on Page 5?)

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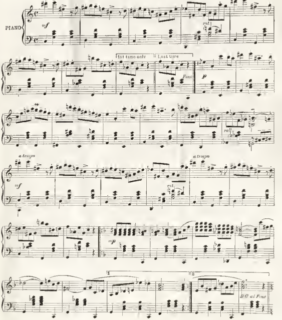
Grade 3½

Ballet-Class

STANFORD KING



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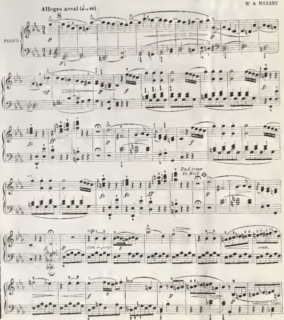
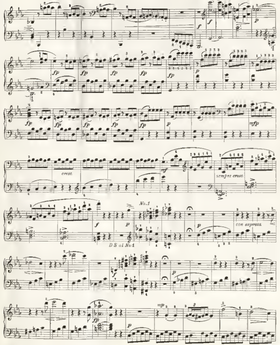
Grade 4½

Allegro Assai

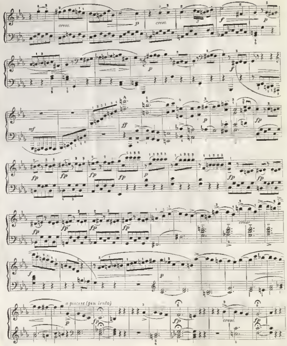
(From Sonata in C minor, K 457)

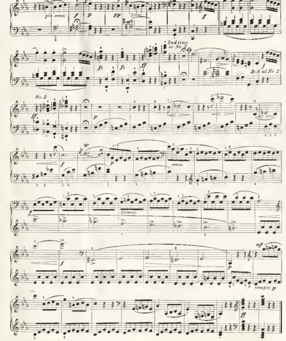
W A MOZART





From "Sonatas" by W A Mozart [PG-104]


cresc.
a piacere (più lento)

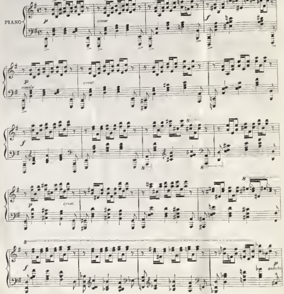

più cresc.
a tempo
2nd time to No 2
D.S. al No 2
No. 2
cresc.
decresc.
sempre p

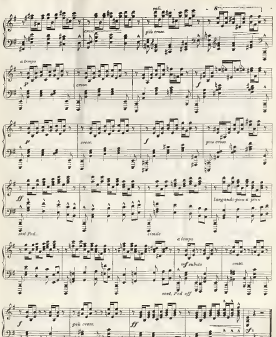
Grade 6

Prelude, in E minor

ABRAM CHASINS, Op. 10, No. 3

Vivo e marcato (♩=144-160)





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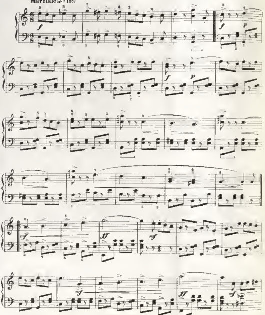
Grade 3½

El Capitan

JOHN PHILIP SOUSA
Arr. by Ada Richter

Marziale (♩. = 120)



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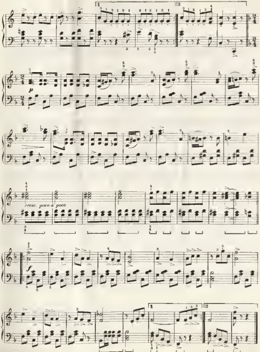


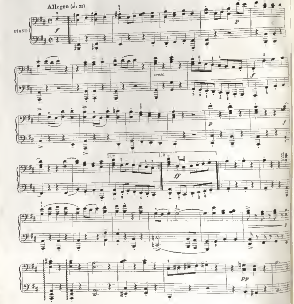
No 110 26662
Grade 3½

Gavotte in B minor

(From Violin Sonata No 2)

SECONDO

J S BACH
Transcribed by Preston Ware Orem



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Gavotte in B minor

(From Violin Sonata No 2)

PRIMO

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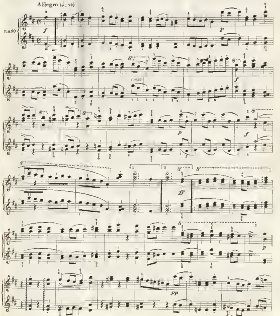

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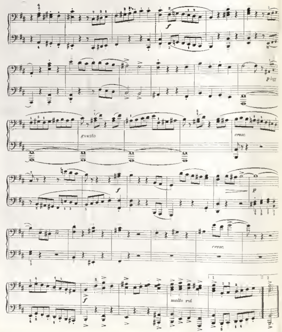

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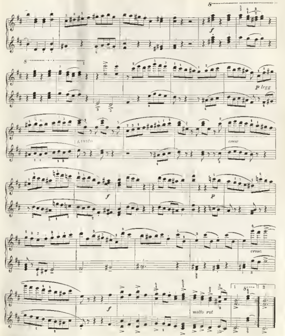

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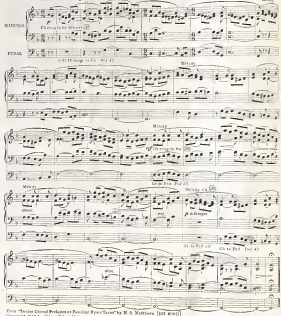
Jesus, Lover of My Soul

Martyn
(SIMEON B MARSH)

H ALEXANDER MATTHEWS



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Berceuse

(from "Jocelyn")

B GODARD
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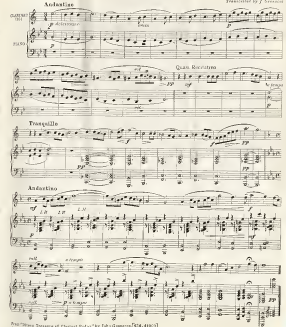

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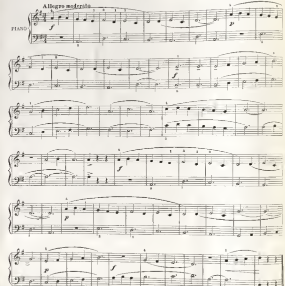
No 110 40323
Grade 1½

Timothy Mixolydian

What kind of a scale is this?*

LEO KRAFT



*Answer to question under title. This is a mixolydian scale, originally one of the old church modes. In its original form, the scale (or mode) extends from G to G, – no F♯ as in the G major scale

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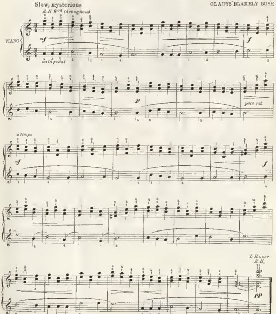
Grade 2½

Outer Space

GLADYS BLAKELY BUSH



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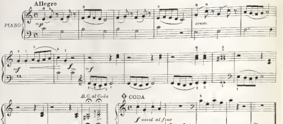
Grade 1½

Mexican Jumping Beans

THUSNELDA BIRCSAK



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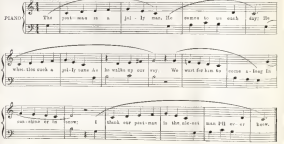
No 110 40525
Grade 1

The Jolly Postman

MARGERY McHALE



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MORE THAN A DOWNBEAT

(Continued from Page 19)

projection potentialities of these instruments, and I am sure are happy with the substitutions which we have made

It has often been said—"Necessity is the mother of invention", certainly this is true in the case of our substituting alto horns for French horns, soprano saxophones for oboes, and saxophones for bassoons alto and bass clarinets Another most desirable advantage that has come about through these substitutions is the improvement of our modern marching band arrangements. New instrumentation brought with it new scoring: hence, our modern arrangements are now using the band's instrumentation to full advantage. Harmonic content, sonority, rhythm, countermelody and percussion parts have all been greatly improved through these substitutions and adaptations.

One final feature that has been added to our marching band programs in recent years is that of the script writer and announcer The responsibilities of this individual involve the preparation and announcing of an abbreviated but accurate description of the band's field activities. Since only a limited number of the audience is in position to clearly see every formation or maneuver of the band, the announcer's commentary is extremely beneficial, particularly in large stadia or on occasions when the stands or bleachers are too low for proper audience perspective.

In view of the numerous problems which our present marching band programs create it would seem only natural for our readers to ask—"Just how and when does the conductor find the hours so necessary to fulfill the responsibilities of such an elaborate program?" The answer is a simple one—"He doesn't!"

While it is true that the countless organizational and administrative details which constitute the major portion of the conductor's daily schedule are of paramount importance, and his ultimate success or failure may be determined by his ability to carry out such responsibilities yet, the fact remains, it is not possible to do so without considerable student or faculty help Since budgets rarely provide sufficient funds for faculty assistance it seems the logical source for such services is that within the band's own personnel Here dwells a mass of talent, youths who are not only interested and capable, but who lack only guidance and supervision to do the job efficiently and thoroughly. Such students can soon learn the responsibilities of their various assignments and in a matter of weeks perform them ably In so doing they will not only acquire a wealth of experience, but will be of great assistance to the conductor as well

The innumerable details that are a vital part of every successful band program are known only by those who have been directly responsible for its presentation. Here the conductor must show evidence of a wide range of talents, an indication of his ingenuity imagination organizational and administrative powers and above all his regard and sincerity for the band and its standard of musical performance on the football gridiron.

There is very little time and a great deal to be accomplished in the weekly preparation of the weekly football band show It is at this time more than any period of the year that the conductor will succeed or fail in his role as director teacher, administrator, showman, diplomat and efficiency expert.

Following is a plan of organization which should prove helpful in bringing about such results

1 In advance of the football season the conductor will give ample study and consideration of all details concerned with the efficient functioning of his marching band

2. This will first include the appointment of the following student band staff

(I) Student Business Manager whose duties are as follows

1 Maintain a complete and accurate roll of the band's personnel

2. Check attendance at all drills rehearsals and engagements and present this record to the conductor weekly

3 Assist conductor with all publicity such as notices to newspapers, magazines radio and television.

4. Serve as liaison between the band department and the school and community

5 Maintain a complete record of the band's public appearances and record all available data such as newspaper clippings and magazine articles in the band's scrapbook.

6. Assist conductor with the organization of the housing meals, transportation, schedule, and all details concerned with the band's itinerary on all out of town trips.

7 Maintain an attractive and up-to-date bulletin board

8. Assist with all records pertaining to Band Awards.

9 Assist with the distribution and sale of tickets to all performances for which there is an admission charge.

10 Assist conductor in every possible way in order to insure maximum of efficiency in the operation of the bands and their activities. It is recommended that the student manager be a senior or graduate student

(To be continued next month)

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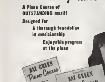

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Los Angeles, Calif.	Oct 10th
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ONCE IN A CENTURY

(*Continued from Page 15*)

At Mme. Lhevinne's suggestion he works an hour a day at straight mechanics—scales, arpeggios, octaves, double thirds and sixths. He makes regular use of Hanon, and keeps all the Chopin Etudes at his finger tips, reviewing four each day. He tells you he wishes he had had this intensive technical drill earlier in his studies. Holding out his hands for inspection he looks down from the summit of twenty years and says that the best time for developing suppleness, stretch, speed, etc., is while one is young and the hands are not yet fully formed.

"In working at technique," says Mr. Browning, "I also like to isolate special passages from works and use them as exercises. Schumann's Toccata yields excellent passages of this kind, as do most of the works of Rachmaninoff and Scriabine. I also believe in the metronome—partly for steadiness of tempo, partly for technique and speed. I like to start slowly working with expression, and to increase the speed of this musical playing until I reach full tempo. This is definitely not good for melodic or rubato passages—but for straight technique it is splendid discipline. It prevents practicing both too slowly (which doesn't give velocity) and too quickly (which makes for carelessness). The big problem, of course, is to acquire good reserves of technique without ever making mechanics a goal in itself. Striking the happy balance depends largely on the teacher."

Mr. Browning feels that, while technique must never be an end in itself, the pianist must possess enough of it to feel confident in any work, since finger security helps greatly in projecting the full meaning of the music. As regards tone, Mr. Browning believes that, for melodic passages, it is helpful to use flat rather than arched fingers, exerting much pressure in a slow attack, and keeping the wrist flexible so that arm-weight may be freely released.

The actual Steinway contest auditions, it appears, brought both joy and anguish. Two specially fine devices employed were: 1) after each level of audition, the candidates were advised in writing exactly what the judges thought of them, thus giving them far more practical help than a mere statement of win-or-lose result, and eliminating the embarrassment of spoken criticism; and 2) after the District auditions, the semi-finals were put on recordings which were sent to the judges who thus had a chance to appraise straight playing values, without the intrusion of either good or bad personal equations. On these records, the performers were designated simply as A, B, C, etc., and the judges had to guess which were men and which women, which were older and which younger.

The anguished part of the auditions—as in most auditions—centered in the fact that the performers were quite at the mercy of the judges. At a concert, the performer chooses his own program, has the chance of beginning with a work that is good for him, and goes on according to his own idea of warming-up values. At the contest auditions, the candidates sat about awaiting their turns, each one involuntarily comparing himself with the others. In the long run, this taxed nerves and tended to stress playing more than music. And when the contestant's turn finally came, the judges often called out what they wished to hear—a section of the Chopin F minor Ballade, for instance.

"At the first, or State, level," Mr. Browning said, "everyone had to begin with the Winter Wind Etude and go on with the other required pieces, even though he might feel more at ease in something else in making that all-important first impression. But that, too, was a kind of test! The important thing is, the contestant got a hearing by competent judges, under conditions which differed from those of the concert platform, yet which carried with them a comparable element of self-testing and self-control."

Mr. Browning pointed out that though the requirements of the Steinway Centennial Award competition narrowed the field down to something less than twenty contestants, the general feeling among them was that much had been learned. The aspirants had to get control of nerves and nervousness and, by virtue of the written criticisms, they gained new insight into their own abilities, personal as well as musical.

"For myself," said Mr. Browning, "I have increased my repertoire at its weakest point—namely, certain types of modern works which I might not have tackled if left to my own preferences. I gained much from the sense of *having* to do a prescribed task within a given limit of time. These are most necessary values—having touched them once I hope I can reach them again." THE END

• • • •

Supernatural attributes were attributed by the ancients to music. For instance, the Hindoo "ragas" were supposed to force men and animals to do the will of the singer; another was alleged to cause the singer to be consumed by flames, another produced rain or "darkness in the daytime." The Japanese have a saying that "Music has the power of making heaven descend to earth."

(*Continued from Page 11*)

[illegible] new works. Charles Ives' "Essays Before a Sonata" deals with broadening the base of music's philosophy and advocates utter freedom in music, but with the premise that the means gain a real end.

If Schillinger's and Schoenberg's are the most highly mechanized of the minimal systems of handling new musical resources, then surely Ives' approach must be thought of as the most free, the one most partial to intuition and inspiration, used toward the ends of transcendental philosophy.

Schillinger himself agreed that in order to operate under his system, good formal training was advisable; some of his present advocates, however, make the mistake of advertising the system as a short-cut.

Spokesmen for all the other systems realize fully that the best training in older theoretical subjects is needed as a background for the understanding of this century's involved practices. The only great difference of opinion lies in whether old rules should be modernized in presenting the subject to the student, or preserved in their more conservative form.

Personally I favor the latter position. It would seem to me that if a serious student is ever to understand the history of musical theory he must have a complete grasp of harmony and counterpoint in their strictest manifestation. Only then can he understand the nature of proposed changes and developments.

And no matter whether one reacts favorably or unfavorably to the various modern schools of thought, it is entirely necessary for the professional student to know in detail what they advocate and how they have developed from older areas of musical knowledge.

THE END

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LONDON'S UNIQUE NEW FESTIVAL HALL

(Continued from Page 26)

built of blonde birch—was no platform at all. Instead of being flat and of one piece, it consisted of gently rising and leisurely spaced oversized steps, and culminated in a tier of seats which embraced the highest layer of the platform in an angular semi-circle. But the most important difference between this and a standard stage was the fact that this stage stood at the lowest point of the auditorium and it was wide open on three sides, unprotected by sidewalls.

One by one members of the Royal Philharmonic Orchestra took their seats on various layers of the platform. Drummers and timpani players climbed up to the highest terrace in the back of the stage. Brass instrumentalists occupied the tier below, followed a step lower by woodwind players and below them, on the next two steps, by the string players. The piano—the instrument of the soloist—stood in the center of the lowest and widest step next to the conductor's "soap box." Andor had just sat down to it. He ran his fingers through the keys. The orchestra started to tune—the rehearsal was about to begin.

Suddenly the sun came out from behind the clouds in the auditorium. At least this was the way it seemed to me when the lights—a wonderful array of little lamps, studding the tall ceiling like so many stars—were made to glow, aided by concealed lights from every conceivable corner and level.

I sank luxuriously in one of the 2,800 empty seats at my disposal in the auditorium (there are 250 additional seats in the choir and 300 standing rooms on the sides, bringing the total capacity to 3,350) to listen to the opening chords of Beethoven's grandiose Emperor Concerto which my husband was about to play now, accompanied by the Royal Philharmonic Orchestra. I have heard Andor play the Emperor as well as Bartok's nostalgic Rhapsody for piano and orchestra, which followed, innumerable times on both sides of the Atlantic in many a city between Tacoma, Washington and Madrid, Spain. I was present when he played them in Paris, Oslo, Berlin and Brussels. Yet never before have I heard them sound as they sounded now. What was it that made the difference?

Every tone seemed to be doubly alive now—brilliant and clear. You could hear the piano passages, clear as bells, and behind the piano every instrument of the orchestra, from violin to cellos and bass, flutes, clarinets, timpani and triangle lived a life of their own. Yet, they all blended into one, triumphant and glorious sound-experience. It was as if some loving hands had taken every tone emerging from between bows and strings, from horns, tubas and drums, and washed and polished them until they all became shining, sparkling clean. Then, mixing these brilliant sounds into a magical blend, the same loving hands extended to serve it all to me on a magnificent silver platter.

"Festival Hall can be tuned like a musical instrument," Dr. J. L. Martin, chief architect of London County Council, who was in charge of the team of architects building the hall, told me as he pointed out the unique acoustical features of the place. "You can shift about the wood paneled sidewalls to suit the tone. You can open up and cover holes bored into the ceiling to improve acoustics. We kept the place as pliable as a stage set."

There were other, unusual features.

"How will this sound in the evening?" Andor asked between movements, pointing to the gaping, empty hall.

"It'll sound exactly the way it sounds now," the concert master to whom Andor had turned with his question replied. And so we learned of another entirely unique feature of Festival Hall, which eliminates the age-old headache of performers who usually worry over the fact that the thousands of people in an auditorium will considerably alter acoustical conditions prevalent in the empty hall during rehearsal time. Sound experts applied a "trick" to solve this problem. They stuffed sound-absorbent glass-fiber into the bottom of every chair in the hall. When a seat is empty, its bottom is tipped up so it faces the stage—and every tipped up seat absorbs exactly as much sound as if a person would sit on it, thanks to the glass-fiber. Thus music sounds exactly alike in a completely empty and in a sold-out Festival Hall.

While T. F. Bean, energetic general manager of Festival Hall, obligingly sat down to the piano onstage during the rehearsal break to play something so Andor and I could make a private acoustical test—we started walking slowly up the aisle. We walked farther and farther away from the stage until we reached the very top of the "hill," far, far away from the platform. Mr. Bean kept playing, at our request, the same bars with one and the same strength, keeping the volume on an even level. Despite all the brisk climbing we had to do to reach this far, high end of the auditorium, we had the sensation of having stood perfectly still all the time. For the volume of the sound emerging from the piano did not alter at all. It was true then that music sounded exactly the same in every part of the hall.

Extraordinary measures were employed to shut out all noise. As nothing could be done to eliminate the penetrating sounds emanating from the underground trains, the two bridges, the Thames and from above, they had to find a way to make the hall immune to these noises. The architects contrived a revolutionary structure which might well serve as a blueprint to the noise-plagued concert halls of modern metropolises the world over. They bundled the auditorium into a heavy egg-shaped concrete wrapping and placed it on stilts. Then around it they built an enormous concrete box which protects the precious inner case, as a hen guards her egg, from all outside noise assaults. The space between the "egg" and the "box" has been dedicated to the extravagant purpose of making a wonderland of Festival Hall. Everything in these parts, too, has its functional reason for existing, as in the rest of this unique building, but you never notice it.

All you do see is a two-decker foyer as grandiose as you're likely to see anywhere, with marble floor and fabulous lighting effects. On gracefully designed stairs which look fragile but are solid enough to support an empire, you reach the sedately elegant, carpeted lounges, impressively wide corridors, studded with snack bars. Also a Parisian-style cafe-restaurant with accommodations for 700 and with a magnificent open terrace overlooking the Thames. Then, on the top floor you find roof gardens abounding with lush exotic flowers and plants. All this puts you in a delightful mood even before entering the auditorium itself.

Thousands flock to the southbank night after night for the thrill of attending a concert in what they believe to be the finest auditorium in the world. Most of the concerts—and on the average there are ten concerts a week—are sold out in advance. In its third year of existence, the Royal Festival Hall is a rousing financial as well as artistic success.

THE END

RECITALS: TO HAVE OR NOT TO HAVE THEM

(Continued from Page 12)

Variation Waltz, and most delightful of all, two children cooperated on a two piano variation called, *Tubby and the Orchestra*.

For dramatic effect I encouraged the children who wished to, to "score" their variation for orchestra by making use of our rhythm band instruments. Thus, Larry enhanced the effect of his *Indian War Cry* by having Peter play the tom-toms and I helped heighten it by planting the idea in Larry's mind only the week before the recital. At the recital, as Larry was about to play his variation, I casually remarked to him that perhaps he ought to repeat his instructions to Peter to make sure that Peter knew his part. Larry, being about as inhibited as Milton Berle, and being not quite eight years old, rose to the occasion and proceeded to give detailed instructions with the seriousness of a Toscanini. Then, he sat down at the piano and played his variation, his eyes resting earnestly on Peter as he muttered instructions and cues. We in the audience could hardly contain ourselves. Here in embryo, was an orchestra of two, with the composer at the piano! When this was followed by Roberta with her long red hair and organdy dress making her look like a modern Alice in Wonderland playing her Music Box variation accompanied by lovely Lenore on the triangle and this was followed by Paula and Lenore in their two piano variation, with question and answer phrase at the two pianos, it practically brought the house down. Then Nina with full solemnity played her Hymn. Peter played a dance variation, and Danny, an extremely talented young man of almost eight, announced he had composed two waltz variations, one as Brahms might have written it (his repertoire piece in Part I had been a Brahms waltz and he was very Brahms-conscious) and one as he himself would write it. The thunderous applause with which he was greeted was followed by an awed comment from Nora who announced sententiously in her serious deep little voice, "I think that Danny is as good as Brahms."

I do not wish to give the impression that this was a serious attempt at composition. It was to give them, rather, a deeper understanding of the theme and variation form as they would meet it in the works of the great composers, and an insight into some of the elements of composition through actual experience in working with it.

3. "Quickies" for company. Children between 11 and 13 years of age. Background: One year of Music Readiness, three to four years of piano.

Description: This is usually the dangerous time in music lessons. The children are studying sonatinas in preparation for the great sonatas of Mozart, Haydn and Beethoven. They are playing some Bach, Chopin, Schumann and musicianship is a more subtle matter than previously. Music is becoming "pure" and less "programmatic." We stay on these pieces longer to catch as many nuances and fine points as we can. As a result we begin to get a frequent complaint, "I've got nothing to play for company," or "My friends don't want to hear a

(Continued on Page 57)

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Violin Questions

Answered by HAROLD BERKLEY

The Guarnerius Family

J. A. B., India. I have never seen a Joseph Guarnerius label which used the unusual tense "faciebat" though he may have used it on rare occasions. Generally one sees the simple tense "fecit." On the other hand Stradivari used "faciebat" always in his later violins. (2) The Guarneri family was rather a large one, its more famous members being Joseph del Gesù, Joseph the son of Andreas, Petrus the eldest son of Andreas, Petrus the son of Joseph, and of course, the founder of the family old Andreas himself. It is amazing to find so many great makers in one family. I find no record of a Francesco Guarnerius.

A Doubtful Albani Label

R. L. H., Oklahoma. Not having seen your violin, it is impossible for me to "pass judgment" on it. The most experienced violin expert could not give an opinion of a violin he had never seen. But I can say that there is something wrong with the label—as you transcribe it. It should be "Josephus filius Matth. Albani" etc. All makers who achieved even moderate renown—and the Albani family did better than that—were soon followed by a host of copyists who took liberties with their names and their labels.

Gulleto or Gusetto

J. C. B., South Dakota. I can find no reference to a Cremonese maker by the name of Gulleto but there was Nicolo Gusetto who worked in Cremona from about 1785 to about 1818. His violins are more German in style than Italian and are of indifferent workmanship. Today they are not likely to be worth much more than $350.00.

Repeat, Please

J. M. V., California. Your question regarding the "Mazurka de Concert" by Musin is not clear to me. I do not recognize the quotation. Won't you send it to again in greater detail? Perhaps I can then be of some help to you.

The Parents Problem

Mrs. J. F. O., Rhode Island. It was a pleasure to hear from you again. Your letters are always so interesting and vital. I can sympathize with you in the difficulties you have with the parents of some of your pupils. I think it was La Rochefoucauld who said that a child's first enemies are its parents. The epigram has enough truth in it to make it wage, and it is a useful saying to remember when one is dealing with young pupils and their parents.

Farre Not Known

S. M., New York. There seems to be no information available among the leading dealers in New York City with regard to a maker named Farre of Stockholm. He may have been a repairer who made a few violins in his spare time or an amateur whose hobby was making violins. He is not known in this city.

An Unplayed Violin Becomes Rusty

Mrs. J. H. L., New York. The name you mention is that of a well-known Czechoslovakian violin factory which has representatives in New York. It is strictly a commercial firm which turns out violins of varying grades. Its best quality product sells in the United States for about $250.00 and is worth the price asked. If a violin is not played on for a considerable length of time the tone becomes "rusty" and unresponsive, but it soon improves if played on regularly.

A Modern French Firm

J. B., Ohio. Marc Laberte is a French violin making firm that produces instruments of many different grades, ranging in value from about $25 to about $500. Considerable care is taken with the better grades, and some of these violins have a very good tone. What the value of your violin may be no one could say of course, without examining it.

Alrani or Albani

Mrs. H. L. S., California. I can find no reference to a maker named Alrani in any of the books at my disposal. It may be a fictitious name or you may have misread the spelling. There were several makers by the name of Albani. If you believe the violin has quality you should take or send it to Mr. Faris Brown, 5625 Wilshire Blvd., Los Angeles, for appraisal and repair.

A Good Commercial Instrument

S. R., Canada. Prices for Neuner & Hornsteiner violins range from about $35 to around $150. It is one of the largest firms making commercial violins and it turns out thousands of instruments every year—has done so for many decades. Although their violins, violas and cellos are mass produced, the workmanship is in general good and the tone above average.

THE END

Organ Questions

Answered by FREDERICK PHILLIPS

I have been asked to play the organ at a small church, having a two manual pedal reed organ, with the following stops. LEFT HAND, TOP ROW—Sw. Flute 4′, Oboe 8′, Vox Celeste 8′, Salicional 8′. LEFT HAND, BOTTOM ROW—Pedal Bourdon 16′, Pedal Dulciana 16′, Gt. to Ped., Sw. to Ped. RIGHT HAND, TOP ROW—Sw. to Gt., Tremolo, Octave Coupler. RIGHT HAND BOTTOM ROW—Gt. Open Diapason 8′, Clarinet 16′, Dulciana 8′, Trumpet 8′. What would be good for congregational singing? Softest to loudest?

A. R. T.—Mass.

From softest to loudest build up in the following order and play on the manual indicated:

1. Sw. Vox Celeste—play on Swell
2. Gt. Dulciana, couple Sw. to Gt.—play on Great (keep coupler on)
3. Sw. Salicional—play on Great
4. Sw. Flute—play on Great
5. Sw. Oboe—play on Great
6. Gt. Open Diapason—play on Great
7. Gt. Trumpet—play on Great
8. Gt. Clarinet—play on Great
9. Octave Coupler—play on Great

From 1 to 3, the Pedal Dulciana 16 should be used, with Sw. to Ped. coupler. From 4 to 6 use Pedal Bourdon 16, with Sw. to Ped. coupler. From 7 on, you may use the Gt. to Ped. coupler. For introducing congregational hymns you might use Full Swell, Ped. Dulciana, and Sw. to Ped. coupler and for congregational singing add the Open Dia. and Trumpet, play on Great, with Sw. to Gt. coupler, and Pedal Bourdon, with Sw. coupled; save the Gt. to Ped. coupler for big effects. For quiet or devotional hymns use softer organ of course. The Clarinet 16′ is better as a solo stop than part of the ensemble though it does add depth to the latter. When used as a solo stop on Great, use Vox Celeste and Salicional on Swell for accompaniment, with Pedal Dulciana, and Sw. to Ped. coupler.

I have a small reed organ made by the Packard people in Fort Wayne, Ind. Do you know if this firm still exists? The following are the stops: Treble Coupler, Celestina, Dulcet Treble, Celeste, Melodia, Vox Humana, Bass Coupler, Violina, Principal, Viola, Diapason. Which stops would be best for hymn singing and for solo playing?

M. P.—Kans.

Most of the manufacturers of these "parlor" organs are no longer in existence, and since the Packard name does not appear in a recent guide we are rather inclined to believe the firm is out of business. For soft organ solo work we suggest string Celestina, Dulcet Treble, Viola and Violina. For medium volume add the Melodia and Diapason, then, for further volume add Celeste and Principal. The couplers may be added for really full organ. The softer hymns would be effective on either the first or second group, and the more festive hymns would require the greater volume as indicated.

THE END

TEACHER'S ROUNDTABLE

(Continued from Page 22)

There seems to be but little hope to modify the conditions you mention. If you fail it will not be by your own fault but through the lack of culture and appreciation which surrounds you. Therefore, I would divide my pupils into several classifications according to your personal judgement and estimation. The few older ones naturally would be at the top. Then you may have several dozen average ones, with perhaps another couple of dozen hopeless ones. (you probably will say "no, I have five dozen of the latter!") Well, whatever it may be I would do the best possible by all of them but I would not permit my health to become impaired through trying too strenuously and putting an undue strain on my nerves. Devote your energy to working with the selected few who bring you the artistic satisfaction you crave for. Still I believe that continued psychological effort on both youngsters and parents may bring that little ray of light which always hides behind the clouds.

Remember the story of the huge lense to that observatory in California which broke twelve times, bringing discouragement to the engineers. "It can't be done" they said, and they were about to give up when one of them intervened: "My friends"—he said—"let us try again, just *once more*." They did, and succeeded, and through it new horizons were unveiled in astronomic research. So why not do likewise? I would wager that a reward will come to your efforts, and whatever sum of improvement manifests itself even in only a few will be gratifying to you.

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Junior Etude

The Silver Harp

By Lenora Sill Ashton

IT WAS in the year 1568, in the town of Caerwys in Wales. The throng which had assembled for the Music Festival waited breathlessly. All knew that something wonderful was going to happen—and something did.

A herald stepped before the crowd, and addressing one of their number whom they all knew proclaimed: "Upon the advice of men expert in the faculty of Welsh music, and by decree of her Majesty, Queen Elizabeth, I present to you this silver harp as an award for skillful playing."

The crowd cheered and the somewhat dazed musician moved forward to accept the prize—a small silver harp, gleaming in the sunlight.

The giving of this annual award had grown out of a long series of musical events covering many centuries of Welsh history. No one can say just when harps were first used in Wales but it is known that in the early days harpers held official positions there. The Welsh maintained, at that time, a band of players organized for the purpose of composing and producing music and songs of valour which would inspire their countrymen to fight.

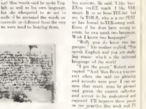
These harpers were governed by strict laws concerning the rhythm in which the music should be written, as well as the type of harp which each performer should play. Were one merely a beginner his harp would be a small one, covered with hardened leather; a more proficient player would be allowed a larger and better harp, while a fine, treble harp with three sets of strings were used only by master players.

But, as time went on, a change came over the lives of the harpers. Their countrymen became less warlike, martial music was no longer needed as an inspiration to fight; eventually the company of harpers was disbanded. After that, a few musicians were employed to play in the homes of the wealthy, but most of them wandered from place to place and depended upon chance offerings of money given them by those who happened to hear them play.

Some of the old harpers became blind, and from pity, many people increased their contributions to the blind performers. But, as it sometimes happens, men who could not even play the harp thought that they had found an easy way to earn their living, would wander about, pretending to be blind and trying to play a harp by twanging its strings.

When this came to the attention of "Good Queen Bess" in 1567, she feared that the beauty of the true Welsh harp playing was in danger of being lost forever. She therefore gave a royal command to some worthy men of Wales, to call before them all men who wished to be honored as poets or musicians. By the royal command, they were to examine these poets and musicians carefully, and those who were deemed deserving were presented with a license to continue. The others were no longer permitted to wander about the land. It was also enacted that "the silver harp should be presented annually to the best minstrel at the assemblies, beginning in 1568, upon the advice of 'expert men in the faculty of Welsh music.'"

And so, on down through the centuries, the Welsh people have held annual music festivals and competitions, now known by the name Eisteddfod, in various cities all over the world. (One of these song festivals, known as Gymanfa Ganu, is being held in Philadelphia, Pennsylvania, this September to which ten thousand visitors are expected!)

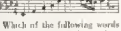


Old Welsh License presented at Music Festival about 400 years ago.

WHO KNOWS the ANSWERS?

(Keep score. One hundred is perfect)

1. Is a Mazurka written in three-four, three-eight, two-four or six-eight time? (5 points)
2. Arrange the following first names and surnames correctly: Richard Schubert, Giacomo Pinza, Franz Chopin, Frederic Brahms, Ezio Puccini, Johannes Wagner (5 points)
3. How many strings are there on a mandolin? (10 points)



4. Which of the following words relate to tempo: lento, lantana, lentando, lentil, presto, provost? (10 points)
5. How many sixteenth-notes, in four-four time, are required to complete one measure, containing a double-dotted quarter note and a sixteenth rest? (10 points)
6. Where is the scene of the opera "Madam Butterfly" by Puccini laid? (5 points)
7. Give three terms meaning fast. (10 points)
8. Which of the following composers died before the year 1900: Elgar, MacDowell, Saint-Saëns, Wagner, Grieg, Brahms, Verdi? (20 points)
9. What is the letter-name of the leading tone in the minor scale having three sharps in its signature? (15 points)
10. From what is the theme shown above taken? (10 points)

Answers on next page

Robert's Language Lesson

by Gertrude Greenhalgh Walker

"MOTHER, what do you think!" exclaimed Robert, when he came home from school. "A displaced boy has come into our class and Miss Smith said he spoke English as well as his own language, but she whispered to us not to smile if he accented the words incorrectly or different from the way we were used to hearing them.

"She asked him how he liked America, and what do you think! He answered her very politely but it really was hard not to smile at his accents. He said, 'I like AmerEEca verEE much. I like VERmont. It is so beau-TEE-ful. And my faTHER, who is a car-PENTer has found in-TER-esting work. Even if he does have wrong accents, he can speak two languages. Wish I knew two languages!"

"Well, you do know two languages," his mother replied. "You speak English and you are studying music which is the universal language of the world."

"I get the point," Robert interrupted. "And Miss Brown was correct when she said my phrasing and accents were poor. I can see now that music must be phrased and given the correct inflection and accent to be understood and enjoyed. I'll improve those points in my practice this week and I'll get a better mark for interpretation. Just wait and see!"

RESULTS of POETRY CONTEST

The Junior Etude Poetry Contest brought forth some very good ones, which resulted in ties and special honorable mentions.

Class A Prize Winners

Joyce Charlene Simpson (Age 16), Kansas, tied with
Oliver Keller (Age 17), Texas

Special Honorable Mention

Janet Carr (Age 16), Virginia, Sherry Howell (Age 17), Pennsylvania, Nancy Plater (Age 17), Wisconsin, Elizabeth Ritter (Age 16), Tennessee

Class B Prize Winners

Jane Hearn (Age 14), Kentucky, tied with
Tatiana Dudica (Age 13), New York

Special Honorable Mention

Michael Plaut (Age 12), New York, Sharon Lee Wilkey (Age 13), California, Laurine Zautner (Age 14), Wisconsin

Class C Prize Winners

Karen Anderson (Age 11), Minnesota, tied with
Lynda Brown (Age 9), Maryland

Special Honorable Mention

Karen Gavin (Age 11), Wisconsin, Carol Ritter (Age 11), Wisconsin

Honorable Mention

(in alphabetical order)

Bruce Amato, Jo Ann Anderson, Lynda Ashworth, Judith Bely, Linda Ann Dennis, Grace DeAngelo, Rita Doetsch, Dana Duncan, Loretta Emmen, Marcia Fleck, Sandra Hendricks, Ginny Hoffman, Harvey Jacobson, Nancy Knuth, Norma Knuth, Linda LaDue, Michael Mathias, Edward Moore, Ardelle Nichols, Claude Nelson, Betty Olson, Theresa Papas, Glen Price, Elizabeth Ritter, Dirk Smith, Anne Swope, Clyde Thompson, Dorothy Wendt, Peter Witt, Charlie VanHorn.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 8 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

•

Dear Junior Etude:

I want to thank ETUDE for featuring printed music. It is the only opportunity most of us here over here to meet American composers. I study piano and composition and am interested in both classic and modern symphony field, and in opera and music drama. I collect records as a hobby. Aside from music I am an interpreter for the American forces. I would very much like to hear from readers who are interested in and study music.

Hermann Wallinger (Age 24), Austria

Project for September

Make a list of at least five of your best played and best memorized pieces and review them frequently. Keep them ready to present on any occasion when you may be asked to play before people.

Dear Junior Etude:

I study piano and am very much interested in music. I would like to hear from other readers, especially those who speak French or German.

Linda LaDue (Age 11), Illinois

Answers to Quiz

1. Three-four 2. Franz Schubert, Ezio Pinza, Frederic Chopin, Johannes Brahms, Giacomo Puccini, Richard Wagner 3. eight tuned in pairs, 4. lento, lentando, presto 5. eight 6. in Japan, 7. presto, vivace, allegro 8. Wagner, Brahms 9. E-sharp 10. Beethoven Sonata, Op. 2, No. 1

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(Age 11 to 23)

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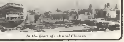

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MUSIC FOR HARP AND ORGAN

(*Continued from Page 24*)

of pedals. C-sharp may also be D-flat, B can be C-flat and also A double-sharp. Thus a wealth of enharmonic effects are made available.

As a beginning in harp-organ repertoire I recommend the Ravel *Introduction and Allegro*, published by Durand and available in this country through Elkan-Vogel. Transcribing the orchestral part for organ is not a difficult feat although it may be well to point out that, having transcribed it, the organist should not attempt to sell the transcription, allow it to be published or otherwise put it to commercial use, as this would be an infringement of the copyright.

I like the *Introduction and Allegro* because, aside from its musical interest, the voicing of the parts is done with great skill. The harp part is written so well that the harp always has a chance. In forte passages one may use more organ tone than he ever dreamed possible with harp, and still not smother the instrument.

The "Dances" of Debussy also published by Durand are excellent material for organ-harp transcription. Here again all sorts of color combinations are possible. There are rhythmic patterns which are a challenge to any organist.

Those who are interested might go further by transcribing, perhaps with a harpist as consultant on the harp parts, Debussy's *The Sunken Cathedral*, *Clair de Lune* and other works of that type. They might also combine the Gibson organ arrangement of the *Love-Death* from "Tristan and Isolde" (Schirmer) with the regular harp part from the orchestral score to find out how effective the harp-organ combination can be. Luckily the harp part can be purchased separately; hence, it is not necessary to acquire a full orchestral score of "Tristan" for this purpose.

There are several arrangements of Debussy's *Afternoon of a Faun* for organ available. One should choose the arrangement he likes best and combine it with the harp parts from the orchestral score. One harp can play, or at least approximate, both harp parts if necessary. The organist who prepares the *Afternoon of a Faun* in this way will find that he has a wonderful ensemble number for organ and harp.

In my church we do a number of oratorios every year. Consequently I have been grateful for having a harpist in the family. There are any number of orchestral sounds which can be duplicated or imitated with fair success on the organ, but the harp is not one of them. Nothing sounds like a harp except a harp.

And there are many oratorios in which the harp plays a prominent part. One of them is Debussy's "The Prodigal Son." Another is the Brahms "Requiem," in which the harp is used most effectively in the first two numbers and the last. The instrument is prominent in the Cesar Franck Mass in A, the "Ballade of Judas Iscariot" by Richard Purvis, and many other compositions.

The pipe organ is a remarkable instrument but I would be the last to assert that it is perfect. Certain of its tonal deficiencies can be supplied by the harp with such good effect that the organist who once tries the combination will continue to discover other effective and useful ways to use the harp with organ and chorus. These are so numerous that they are limited, quite literally, only by the skill and ingenuity of the transcriber. THE END

MAKING THE MOST OF THE KREUTZER TRILL STUDIES

(*Continued from Page 25*)

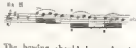
Following No. 22 No. 11 (Presser Edition) should be practiced again as an exercise in short, brilliant trills. For it should be borne in mind that the study of short trills is a great help in the acquiring of brilliant long trills.

No. 23, in A major (O.E. No. 20), should be played with a single trill beat (or mordent) as well as with two trill beats. In each case the accent should be on the first note of the trill, not the last. This is contrary to the "Methods of Execution" indicated in most editions at the head of the study. However, such a method of "execution" is certain to kill the effect of any short trill!

If the student wishes to play the study quite slowly to obtain accuracy of intonation in the scales, he would be well advised to take three trill-beats instead of one or two. This will consistently develop his trill no matter how slowly he may be playing.

In No. 17 (O.E. No. 21), all the trills should start with the upper note, as in Example H.

Ex. H



The bowing should be a sharply articulated Martelé so that every note, trilled or not, receives an accent. This is a first-rate study for developing strength in the fourth finger of the left hand.

Another equally good exercise for the fourth finger is No. 16 (O.E. No. 16). It should be practiced as in Examples I and K.

Ex. I

Ex. K

At first these variants should be played slowly enough to allow the trilling finger to hit the string firmly every time it is used. A tempo of ♪ = 92 is quite fast enough to practice Ex. I until the finger grip is firm and even.

The chief difficulty of No. 18 (O.E. No. 17) is not the trill but the playing of the second note of the turn on a separate bow. See Example L.

Ex. L

As an exercise in really fast short trills, the study should be played as in Example M, at a tempo of about ♩ = 112-116.

Ex. M

No comment is needed on No. 21 (O.E. No. 18) except to say that the variants given in all editions may safely be ignored—the study is good enough as Kreutzer wrote it. It is the most exacting of the trill studies and is better taken at the end of the series.

Study No. 41 (O.E. No. 40) in B-flat major is so much more difficult than the others that work on it may be postponed until the student is practicing the Rode Caprices. Then, however, it should be worked at daily for at least a month.

It should not be inferred from the foregoing remarks that the order in which the studies have been discussed is necessarily the order in which they must be practiced. I think the first three should be taken as given, but after that the needs of the student should decide the sequence in which they are studied. Neither is it always advisable for the student to take one étude after the other until he has done them all. As with other aspects of violin technique, it is often better to practice trills for three or four weeks, then to forget about them for a couple of weeks, than to resume practice of them in other études. But no matter in what order or how intensively these trill exercises are studied, the thoughtful student can emerge from them without a greatly improved trill technique. THE END

RECITALS: TO HAVE OR NOT TO HAVE THEM

(*Continued from Page 51*)

hog sonatina or something by "Bach." Even parents are accused of wanting to hear something "jolly." Therefore, during this time we learn a number of pieces, mostly through self-study on the part of the children, which we call "quickies" because it takes only a week or two to learn and memorize them.

Part III of each recital is Ensemble, either as duet or two-piano. An aura of comradeship and co-operation seems to encompass all of us during this part. It is greeted with "ohs" and "ahs" by the children. Mothers who have sat in on rehearsals lean forward in anticipation. In ensemble work music comes into its own as a truly social and shared experience.

From a practical point of view, I feel that ensemble is the most reasonable and logical way to get children to recognize the need for counting. When that has been mastered, I gently remove it as a "heard" activity and substitute the "rhythmic feel" of the music as something to listen for. During ensemble, the children must have "clear ears"—must learn as they and their partner play. As for character building, there is no better way to teach co-operation, sportsmanship and teamwork.

Preparing the children for the recital and preparing the program are, of course, of major consideration. However my job is not done until the recital is over and the last guest has departed. By the time a child reaches the age of nine he has become extremely self-conscious, and may well be subject to a case of nerves or stage-fright on the afternoon or evening of the recital. The teacher must be prepared to absorb as much of this excitement as she can. Some children request permission to come an hour or so before the recital to go over part of a piece. I tell them they have nothing to worry about, that they did beautifully at rehearsal and on their recording (each child makes a disc of his or her recital program the week before, so that all last minute touches become last minute before the recording, rather than last minute before the recital). I do, however, permit the children to come early if they so desire.

My talk to the parents is geared to set the children thoroughly at ease. I frequently ask the children to stand, turn toward the audience, and take a good look at them. "There is the friendliest group you will ever face. They are your family and your friends. The especially wonderful thing about this audience is that it is like one big family. Through parent meetings and previous recitals, they have come to know each other and you so well, that they take pride not only in their own children but in all the children of the group. After last year's recital everyone was complimenting everyone else's children. Nobody was a 'star' but rather the accomplishments and improvement of each was recognized and praised."

Having set the tone for the recital, I sit back to enjoy it. Mistakes will not upset me, for the children are well prepared, and that is the best antidote to nervousness that I know. Besides, I have already told them that "fluffs" don't count! And I have told the audience, too, within the hearing of the children. I can do no more. THE END

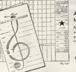
MUSIC AND THE MECHANICALLY MINDED STUDENT

(*Continued from Page 10*)

the music was more meaningful to the boys. They not only learned a great deal about stringed instruments, they also learned to enjoy the music which a great violinist can produce on a great instrument.

The approach to brass instruments was slightly different. Instead of introducing the trumpet first, a tuba was presented. Its sheer size is always dramatic enough to command attention. The puny trumpet seemed almost insignificant beside it. The tuba was taken apart; we discussed pipe lengths and valves and showed group members how to produce a tone on the horn. The next week one of the boys brought in a paper relating this discussion to the general topic of sound which was being studied in his Physics class. When the Russian Easter Overture of Rimsky-Korsakoff was played for the students, the group had little difficulty in immediately identifying the tuba part.

The functional approach to the general music class is applied not only to instrumental music, but also to other phases of the course. People are sometimes surprised when we talk about the mechanics of singing. This is probably because of the hidden aspects of the vocal instrument. It cannot be taken apart from the body, nor can we easily show ourselves how it looks and operates. Voice teachers, however, can clearly demonstrate the mechanics of the instrument. Students can be made to see immediately the effects of a tight lower jaw or closed mouth. In our general music class, voice training is never given. (*Continued on Page 64*)



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(Continued from Page 18)

Ferras plays as well during his American debut tour this fall, his audiences will be rewarded richly. His playing is on the sincere intimate order without a suggestion of theatrics, no approach to Brahms and Beethoven shared by his colleague at the piano. The mellow sound of the recording is a good match for the style of the artists. (Telefunken LGX 66014)

Tchaikovsky: *Symphony No. 2 in C Minor, Op. 17, ("Little Russian")*

Again Sir Thomas Beecham has taken one of the lesser classics and lavished on it all the genius of his interpretative and conducting powers. While the "Little Russian" Symphony fails to classify as first rate Tchaikovsky, Beecham's performance with the Royal Philharmonic Orchestra easily classifies as a top-notch recording. The tonal splendor of this disc challenges the finest hi-fi reproducers. (Columbia ML 4872)

Khatchaturian: *Violin Concerto*

American music lovers, still learning to include Russia's David Oistrakh in their list of great violinists, now need to learn the name of Igor Oistrakh. 23-year-old son of the famed fiddler. Igor Oistrakh emerged last fall in Europe as an outstanding violinist. Angel's Khatchaturian release with young Igor in the role of soloist gives Americans full confirmation of the news from abroad. The orchestra is the Philharmonia capably conducted by Eugene Goossens. Tonally the disc is a model of audio engineering applied to musical objectives. (Angel 35100)

Heinrich Schlusnus Sings

Decca continues to release LP versions of 78 rpm recordings made in the 1930's by one of the finest lieder singers of the day, an artist who ranked with Lotte Lehmann and Elizabeth Schumann. Volume 4 includes twelve songs by Schubert, Schumann, Richard Strauss, Robert Radecke, Humperdinck and Loewe. Because of the technical deficiencies of the various recordings on this disc, vocal coloring is necessarily poor. The important matter of style is present, nevertheless, and vocal students and teachers can learn much from these revived Schlusnus recordings. (Decca DL 9623)

Delius: *A Mass of Life*

When the contributions of Sir Thomas Beecham to enduring phonographic literature are finally evaluated, this recording will rate high. A kind of pagan oratorio rather than a Mass, Delius' imposing choral work is based on words from Nietzsche's "Thus Spake Zarathustra." Obvious efforts to make this first recording definitive have been successful. Only a certain imbalance among choir, soloists and orchestra mars an otherwise ideal record performance. Bruce Boyce, baritone, who has most of the solo work, dominates the Zarathustra rôle, and Beecham's Royal Philharmonic Orchestra and Choir respond to the master's baton without a slip. (Columbia SL-197—2 discs plus English-German texts)

Delius: *Paris—Song of a Great City; In a Summer Garden and Summer Night on the River*

Anthony Collins having demonstrated by means of a London disc about a year ago his understanding of the Delius idiom, there will be no surprise in discovering that the sequel is also praiseworthy. The London Symphony Orchestra proves a willing instrument for recalling three impressions of French life felt by an English-born composer who adopted France. The orchestral coloring is vividly reproduced. (London 923)

Mendelssohn: *Symphony No. 3 in A Minor—"Scotch" Symphony No. 5 in D Major—"Reformation"*

It's a little early to suggest Christmas presents, but here's an ideal gift disc. Dimitri Mitropoulos and the New York Philharmonic-Symphony have given the finest performances of these melodious Mendelssohn symphonies on records, while Columbia has equalled the power of the music with the brilliance of the recording. Each symphony is complete to a side. (Columbia ML 4864)

Debussy: *Suite Bergamasque and Children's Corner; Pour le Piano, Estampes, Images, 1 and 2*

Angel's repertoire and artist department deserves some special kind of medal for the current series of Debussy piano music recorded by Walter Gieseking. Though Columbia sponsored a somewhat similar series not long ago, recording techniques have improved in the meantime while Gieseking remains the supreme Debussy interpreter of the day. The two separate 12-inch releases containing the suites listed above reveal the coloring and dynamics of a Gieseking Debussy performance as no previous records have succeeded in doing. (Angel 35067 and 35066)

Harp Music

There's simple honesty in the title of Esoteric's series of three well recorded discs displaying the performing art of Nicanor Zabaleta, Spanish harpist. Volume 1 is a

(Continued on Page 61)

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SO PADEREWSKI PLAYED THE PIANO

(Continued from Page 16)

pianists. He worked enormously, and strenuously but nevertheless kept himself physically, mentally and artistically fit all of the time."

We have known several master teachers here and abroad who have taken especially talented pupils into their homes, paid all their living expenses, and have given them several long lessons daily to prepare them for the prodigious strain and ceaseless contests of the virtuoso's life. Franz Liszt, big-souled, big-hearted man of means and widest experience, conducted his famous master classes at Weimar gratis. He was an ideal combination of an incomparable pianist, a masterly pedagogue and a bountiful mentor. His munificence in helping his pupils to get profitable engagements after they had left his classes was almost as valuable as his lessons.

If music students are kept under the same stern personal discipline as that to which athletes in training are subjected, there would be more successes and fewer heart breaks. The wise mentor will make clear to the student that anything which exhausts the body physically or psychically, such as late hours, dietary abuses, exaggerated emotions, tendencies, worry, hate, fear or pessimism, will make even a small career impossible.

The mentor will see that the pupil rids himself of gloomy moods, jealousies, imagined injuries and prejudices. The splendid optimistic spiritual philosophy of Dr. Norman Vincent Peale, who is known to millions through the press and over the air, is a wonderful preparation for a normal functioning of mind and body.

Someone must give the student wise aesthetic and artistic advice, just as the great masters of painting from Botticelli to Grant Wood walked among their students in the studio suggesting little changes in canvases and giving the students fundamental reasons for these improvements. Most of the greater master painters were mentors, rather than teachers in the ordinary sense of the word.

Many of the great teachers of music have also been mentors. Czerny, Moscheles, Liszt, Reinecke, Leschetizky, Garcia, Marchesi, Auer, Flesch, Matthay, Philipp, Samaroff, Dr. William Mason and many others. The late Theodore Presser frequently said that he learned more from Karl Reinecke at many "tea sessions" at Reinecke's home than he did in his classroom at the Leipzig Conservatory. Leopold Godowsky, who always claimed that he was largely self taught, gave great credit to mentors, and stated that he learned more from Camille Saint-Saëns than any other master, although he never took regular lessons from him. Saint-Saëns always had a coterie of young musicians seeking his sage counsel.

THE END

MID-SUMMER IDYLL—SALZBURG

(Continued from Page 17)

Nazis. Donning a janitor's coat he served his war lords for eight long years. Finally in 1945 came freedom.

Hardly had he settled down in his upstairs office when he received a heart-warming message from newly established United States' Army Headquarters in the city. "We want the Festivals again. We have no money to help finance them, but we can house and feed your people."

Then the Baron began a country-wide search for his artists, some of whom had fled to safety in the country. The hard pull of the next five years to whip together even the semblance of the old Festivals. . . . Finally 1953 . . . with much of Salzburg's pre-war splendor once more restored.

"About 50% of our bookings are American," the Baron remarked in discussing the 1953 Festival, "with, of course, a large segment from the Army. Americans appreciate good operas, good music because they have the knowledge that helps them evaluate better."

Unquestionably one of the Festival's most popular features is "Jedermann" (Everyman), as originally staged by Max Reinhardt. It has an especially effective setting, the Domplatz in front of Salzburg's Cathedral, an early 17th century replica of St. Peter's in Rome.

Shortly before five o'clock each Sunday afternoon of festival month, a fanfare of trumpets announces the opening of the old English morality play, the original plot of which has been clothed in brilliant modern idiom by the poet Hugo von Hofmannsthal. To the accompaniment of vesper bells, interludes of organ music, the play moves to its gripping conclusion. From nearby steeple criers warn Everyman of his approaching death. "Jedermann!" "Jedermann!" they cry, just as

(Continued on Page 60)

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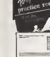

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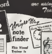

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MID-SUMMER IDYL—SALZBURG

(Continued from Page 59)

crimson rays of the setting sun finger marble arches of the Cathedral.

In between symphonic concerts by Vienna's Philharmonic under world-famous conductors and delightful late evening open-air serenades in the courtyard of the Archbishop's palace there is ample time to explore Mozart's town. One of the "firsts" is a visit to his birthplace at 9 Getreidegasse, in the heart of old Salzburg.

The birthhouse stands on a narrow crooked alley built over the old Roman street of Juvavum, and filled with wrought iron shields, miniature courtyards and low arched passageways. Since 1917 it has been a national museum. In three tiny rooms on the third floor the Mozart family lived for over 20 years. The three rooms give you a fairly good picture of how the Mozart family lived. Here, too, you see prized mementoes of the composer: his cradle, a lock of his hair, pearl buttons from his coat, the letters he wrote, his early pictures.

If the world should ever grow so callous as to forget Mozart, at least one institution in Salzburg would rise in protest—the International Mozarteum. Founded in 1870 with international aid the Mozarteum is a year-round research center for Mozart's works, and maintains all the traditions of his art. Although the initial plan for a Festival was broached in 1842 with the unveiling of the Mozart statue, it was the early "Mozart Festivals," staged by the Mozarteum, that first put the idea into concrete expression.

For over two decades, music students throughout the world have been gathering at the Mozarteum during the Festivals to enroll in the international summer-academy. In all these courses accent is strictly on youth: young pianists, singers, conductors, drama students. The summer academy is unique in that its regular training courses run cojointly with a major music festival.

In the garden of the Mozarteum—the latter consists of the school of music and an adjoining concert hall—is the "Magic Flute" summer house. Here Mozart composed his opera of the same name, the first one written in the German language.

As you enjoy Salzburg's extensive Festival program you occasionally wonder how the present wide-scale stageup developed. Ironically the idea found wide popular public acceptance at a time when despair gripped the country—with the collapse of the Austria-Hungary Monarchy in 1918. Viewed in this light the words of the proclamation issued by the Festival Committee on August 1, 1918, take on added significance.

"The world is shrouded in uncertainty; nobody knows what the next hour will bring. Nevertheless we dare to propose a Salzburg Festival dedicated to peace, art, and joy. Works of art are the only stable things immune to the eternal changes of time. We call upon those who believe this to join us and to help us establish in the name of Mozart a refuge where art lovers of all countries may unite in festive delight once the dark clouds of the world catastrophe have passed."

Worthy as the plan was, certain weighty factors prevented the initial set up. Salzburg barely had enough food to feed its own citizens without the added burden of tourists. Finally on August 22, 1920, the first Festival was held, its outstanding performance—as today—the venerable "Jedermann," staged in front of the Cathedral. The three men who contributed most to its success were the poet Hugo von Hofmannsthal, the stage wizard, Max Reinhardt, and the incomparable Alexander Moissi, who brilliantly portrays the role of *Everyman*.

Of the three, only Max Reinhardt lived to witness the holocaust of World War II. He saw his beloved home "Schloss Leopoldskron," confiscated by the Nazis. He, himself, was forced to flee Austria, and died in exile in 1943. Today his castle has become the home of the "Salzburg Seminar for American Studies," founded by Americans to "further understanding of American civilization among European intellectuals and artists."

Like "Schloss Leopoldskron" beautiful Mirabell Palace is a favorite rendezvous of Festival visitors. On nights when the band plays, its gardens have the colorful setting of a light opera. Arm-in-arm, round and round the Salzburgers promenade. Flaxen haired children romp among its summer-scented flowers and trees, while high above the moon silvers the bleak ramparts of Hohensalzburg.

But with the playing of the last number, the colored lights of its splashing fountains dim out one by one. In their stead shafts of moonlight outline the garden and palace. Suddenly from a nearby open casement, phrases of *Clair de Lune* float out on the midnight air. Then silence. In the window a young figure impulsively leans out—arms wide spread—as if she would hold close the magic beauty that is Salzburg.

THE COVER THIS MONTH

The striking photograph used as the cover of ETUDE this month shows Dr. Alexander McCurdy, editor of the Organ Department, with his talented harpist wife, Flora Greenwood. Dr. and Mrs. McCurdy have toured extensively giving joint recitals on the harp and organ. (See Dr. McCurdy's article on Page 20.)

NEW RECORDS—HIGH FIDELITY

(Continued from Page 58)

mixture of sixteenth century Spanish and contemporary Spanish and French music for harp. Volume 2 is altogether modern. Prokofieff, Tailleferre, Tournier, Roussel, Hindemith and Glanville-Hicks. Volume 3 goes back to the eighteenth century for harp music by C. P. E. Bach, Mayer, Rosetti, Krumpholz, and Beethoven. Zabaleta's playing combines rigor, intelligence, musicianship. (Esoteric 509, 523, 524)

Orff: *Catulli Carmina*

Vox has gone all out to bring Carl Orff's unusual choral work to records with distinction. There's an elaborate jacket for the single disc, complete with explanatory essay by Everett Helm and parallel Latin-English texts. While the sound may not set a "new standard for high fidelity" as Vox's advertising department hints, the engineering is good indeed. Directed by Heinrich Hollreiser and sung by the Vienna Chamber Choir with Hans Loeffler, tenor, and Elisabeth Roon, soprano, the spirited performance does justice to Orff's highly individual score. (Vox PL 8640)

Vienna Philharmonic 1954 New Year Concert

In 1952, London Records had the happy inspiration to record the traditional New Year's Day Strauss concert of the Vienna Philharmonic. Now the third of these annual Strauss concerts by the "home" orchestra is available and a joyous thing it is. Conducted by veteran Clemens Krauss, the program lists characteristic pieces of Johann Strauss, junior and senior and Josef Strauss. Krauss found that Vienna-style Strauss would be too slow for Americans, and he was right about "The Blue Danube." But "Music of the Spheres," "Chatter Box," "Radetzky March," "On Vacation" and others will please Americans from Maine to California. (London 970)

Dvořák: *Symphony No. 4 in G Major, Op. 88*

Cincinnati's excellent symphony orchestra, conducted since 1947 by Thor Johnson, has returned to records via Remington with a good rendition of the Dvořák G Major symphony. Remington's engineers have let excess studio reverberation dampen some of the orchestral presence, but the dynamic range is wide and the overall sound is good. (Remington 199-168)

Britten: *A Ceremony of Carols*

Benjamin Britten's own record production of his popular Christmas classic is as beautiful as it is authentic. The singers are The Copenhagen Boys who were perpared by Mogens Wöldike. Britten conducts and Enid Simon furnishes harp accompaniments and interlude. You'll hear something ethereal in the Old English diction of the Danish boys. (London 9102)

Rachmaninoff: *Songs*
Moussorgsky: *The Nursery*

Maria Kurenko may not have the most beautiful voice in the world, but her Capitol recording of Russian songs will be serviceable to singers, teachers and followers of the vocal art in general. The *Nursery* cycle demands less of the voice than the assorted Rachmaninoff songs chosen and is, on the whole, more agreeably sung. But both groups, sung in Russian, are master lessons in style and diction. (Capitol P-8265)

Dvořák: *Quintet in A Major for Piano and Strings, Op. 81*

It would be a mean reviewer who would find fault with this disc. Dvořák's warmly romantic score is played by the great Clifford Curzon and the celebrated Budapest Quartet in free-flowing style that proves again their versatility, artists who succeed with Beethoven as these men do are not always equally effective with music of lesser depth. The chamber music beginner will welcome this disc. (Columbia ML 4825)

THE END

QUESTIONS AND ANSWERS

(Continued from Page 21)

letter names of the notes, (5) singing a neutral syllable such as "la" to each note, the pupil in this case figuring out—or guessing—the interval.

For beginning work with small children in the schools I myself still approve of the movable-do syllable approach, although there are many who disagree with me. The objection that many raise to the use of syllables is that the "movable do" is effective only in the case of simple tonality music, and I admit that this is true, but I reply that this is usually the only kind of music most children will ever need to read, and because it is such an easy approach and because the singing of the so-la syllables also makes for a better sort of vocal tone than the singing of numbers or letters, I continue to think that in the case of large mixed groups of small children the movable-do approach is on the whole the best one. However to a class of college students most of whom expect to become professional musicians I grant that the movable-do plan is inadequate.

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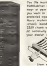

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SINGING WITH ORCHESTRA

(Continued from Page 20)

Brahms' "Requiem" for instance, the soprano sits quiet for a rather long time, and then begins at once on a treacherous passage. To encompass it, without noticeable difficulties, one must be completely controlled, completely relaxed and completely conscious of the need for a high focal point in the attack. To get all this at the moment you want it, you must be completely experienced in breathing and relaxation and in the mastery of a very forward position of the voice.

Another requisite for good orchestral singing is the possession of a well-controlled legato. This is developed, first, through well-controlled breath—deeply inhaled, diaphragmatically supported, and budgeted so that all the air comes out as vocalized tone. You sing on the breath, in long, steady and well-projected phrases, practicing always for longer and longer lines. Further, you must be certain that at the end of each phrase you have still more to give! Never give out the breath completely. Reserves of tone (and of air) are necessary for good singing; they are also necessary for audience enjoyment. Your hearers must be able to relax; any show of difficulty on your part diminishes their pleasure—they suffer with you and get nervous.

I doubt if there is any such thing as special preparation for orchestral singing as such. The bite and ping of an orchestrally suitable voice must be part of its inborn timbre. Beyond that, you need hard work, greatest concentration, and utter sureness in all you do. As I have said, a great deal of church work is extremely helpful. And after that, ensemble singing. All this, of course, is also a great help in operatic and recital work. In that care in preparation becomes a habit, and the vocal integrity so essential to religious music gets to be part of one's equipment. Singing as orchestral soloist is rather different from playing parts on the operatic stage, although both involve orchestral accompaniment. Opera house orchestras, outside New York, are often smaller than symphonic groups and again, operatic conductors often keep volume down in consideration of the voices. Then, too, operatic composers seem to have kept the natural limitations of the human voice more in mind. In the symphonic repertoire, both composer and conductor tend to treat the voice more as one of the instruments in the scoring, which involves a more concentrated (and often a louder) type of vocal projection. In opera, too, one has the distractions of plot and costumes, so that the audience does not concentrate quite so hard on vocal tone alone. Symphonic singing brings with it an even greater need for focus and projection.

In preparation for these, I have already mentioned my favorite playing exercise of warming up on *Hung-AH*. It is also good to sing the principal vowels preceded by the consonant T—TEE, TAY, TAH, TOE, TOO. This exercise however is helpful *only* if the T is a pure Italian T formed right on the teeth, which is a great aid in keeping the voice forward. Our English T, formed slightly back of the teeth, at the front end of the palate, tends to throw the voice back in the throat. Thus, greatest care must be taken to plan the exercise correctly with the right kind of T!

All sounds are easy if they are sent out from the masque in good, forward resonance. When this is the case, and when all the breath is sent out as vocalized tone, the voice soars out more easily across the full orchestra.

Finally, the woman singer has the added problem of dress to consider in singing with symphony orchestras. For my symphonic repertoire of some thirty works of religious inspiration or of biblical texts, I keep a special wardrobe of evening gowns, principally gray, black, and white, with long sleeves and high necks. It would be pure bad taste to sing St. Matthew's "Passion" in a highly colored gown with low decolletage. At the same time, one must find something that will stand out against the black-and-white of the orchestral players. In this case, as in the case of purely vocal preparation, orchestral singing depends upon a complete sense of the fitness of what one is going to do. THE END

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BREAKING A BOSTON SYMPHONY TRADITION

(Continued from Page 13)

camp, she played under Pierre Henotte, who conducted the camp orchestra. "I found him a very thorough musician," she declares. "He treated us youngsters like professionals and insisted upon professional standards."

Recognition came to her early while she was a high school student. She played in several state and national contests for flute solo, piccolo and ensemble, winning national first prize in all three for three consecutive years. In her senior year, she won a scholarship to the National Music Camp at Interlochen, Michigan.

Before graduating in 1948 with a Bachelor of Music degree from Eastman School of Music, where she studied four years under Joseph Mariano, she apprenticed herself one summer to the Oklahoma City Symphony. "It was my idea an after my reviews to discover what playing professionally meant," she explains. "The conductor put up with me, and I learned a great deal."

When it comes to chamber music, Miss Anthony says, "I keep up chamber music continuously for enjoyment. You gather a lot of material that way and a tremendous background of music."

"One of the best things that happened to me while I was growing up in Streator, Illinois, was playing ensemble once a week with an amateur group of grownups at the home of the town dentist. We used arrangements of waltzes to suit several players. And we had in our group a lawyer, an office secretary, a bookkeeper and a piano teacher. I'll never forget it—I had a marvelous time!"

The first time Miss Anthony played first flute was with the National Symphony Orchestra in Washington, D. C. This was one summer while she was with the orchestra two years as second flutist, after graduating from Eastman School of Music. Between concerts, she commuted to Philadelphia to study with William Kincaid, solo flute player with the Philadelphia Orchestra.

Then, turning her attention to New York, Miss Anthony joined the Leonide Massine Ballet and toured the United States for several months in "Ballet Russe Highlights." She next went to California as solo flutist at the Carmel Bach Festival. In 1946, she became second flutist with the Los Angeles Philharmonic, and the following year was chosen by Bruno Walter to be first flutist with the Hollywood Bowl Symphony Orchestra.

It was in California that Doriot began doing chamber music professionally. She was very active in "Evenings on the Roof" chamber music concerts, presented a Bach concert with Rosalyn Tureck, and played in the Coleman chamber music concerts in Pasadena, those of the Music Guild in Los Angeles, and at the Ojai Music Festival. Ambitious to try out little-known works, she gave several solo and chamber music concerts of her own, in Los Angeles.

Miss Anthony does "a little" transcribing for flute. She records regularly with Boston Records. Her first commercial recording was part of an "American Music for the Flute" album. Recently she recorded Prokofieff's Sonata for flute and piano, Roussel's Trio for flute, viola and cello, with Samuel Mayes, cellist, and Joseph de Pasquale, violist, and Debussy's "Syrinx" for flute alone.

The distinguished flutist perhaps in part derives her ability to forge ahead to what has generally been a man's place in her field because of her inheritance from her grandfather's cousin, the famous Susan B. Anthony, who established many "firsts" for women. Her hobbies, when she has time for such activities, are "biking and sailing." And her summers are spent in rural Cuttingsville, Vermont, where she can be near the Berkshire Festival at Tanglewood. THE END

WORLD OF MUSIC

(Continued from Page 16)

COMPETITIONS (*For details, write to sponsor listed*)

• National Federation of Music Clubs 21st Biennial Young Artist Auditions. $1,000 to each of 4 classes, violin, piano, voice and chamber music ensemble. Also student auditions with a $500 award. Finals to be held during the 27 Biennial Convention April 20-30 1955 in Miami, Florida. Details from Headquarters office, National Federation of Music Clubs, 445 W. 23rd Street, New York 11, New York.

• Arcari Foundation Accordion composition contest. Award of $500 for an original work—a rhapsody for accordion and orchestra. Closing date October 15, 1954. Details from Arcari Foundation, 14 Merion Road, Merion, Pa.

• Queen Elizabeth of Belgium International Musical Competition 1955 session for violin. Deadline for filing entries January 31, 1955. Details from Queen Elizabeth of Belgium International Musical Competition, Palais des Beaux Arts, 11 rue Baron Horta, Brussels, Belgium.

(Continued on Page 64)

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MUSIC AND THE MECHANICALLY MINDED STUDENT

(Continued from Page 57)

in the abstract. Whether we sing a folk, popular, religious or art song, we aim at producing the music with good vocal tone. We keep in mind, however, that although few of these students will ever sing professionally, all can get the thrill that comes from singing well. We also use the functional approach to attacking the problem of note reading. This whole business of note reading has scared away more customers than any other phase of music teaching. What is so difficult about the reading of notes? Actually the eye can follow the notes up and down on the staff, the ear, with elementary training, can sense the difference between up and down, and most voices can reproduce the sounds in direct imitation. What usually happens is that somewhere along the line there is a psychological block to note reading exactly like that experienced by children who have difficulty in reading the written word. If this emotional block can be overcome, our reading becomes no serious problem.

Several years ago, our general music classes tried reading and singing a Bach Chorale Prelude, *Jesu, Joy of Man's Desiring*. The aim was to sing the Chorale in counterpoint to the accompaniment of the Philadelphia Orchestra on recordings. Students held the score in front of them and followed the melody of the Chorale in the Soprano part as the teacher sang it. They were led to see how the accompaniment was moving in and out and around what the Chorale was doing melodically. Then the class hummed the Chorale—note by note. On the next repetition they sang the words, note by note, using the finger to follow the melodic line. With each repetition the Philadelphia Orchestra repeated the amazing music. We repeated the piece several more times, dividing the class in half so that one group followed the Chorale while the other followed the fancy lacework of the prelude. Finally we all sang the second verse.

It would be a mistake to use a completely mechanical approach in the teaching of general music in the vocational-technical schools, just as it would be a mistake to use any one approach with any other group of students. Our aim is to broaden the musical experience, not to limit it. Certainly, we are not trying to build mechanical musicians, nor are we trying to produce mechanical participants and listeners. The real joy of performing and listening comes from the flow of the music. The mechanics, while important, should never get in the way of the flow.

From time to time we try interesting experiments. One of these comes to mind. At Easter time several years ago, we decided to play recordings of the Bach B Minor Mass in five installments during the student lunch periods. Students were invited to leave the lunch room to come to the music room for a half hour of sacred music. We expected that the appeal of this music to high school students would be limited. To our surprise the music room was filled to overflowing each day. This was altogether remarkable since the students had to eat a hurried lunch and give up thirty minutes of the lunch period to listen to this music.

Bringing students to this stage of development takes much preparation and patience. Most of all, students must find the music meaningful if they are to respect it.

New principles in music education reveal a trend which rejects the necessity for the frustration of the individual in this mixed up insecure world in which we live. While civilization has supplied us with trinkets and gadgets for almost everybody, it has also increased the number of frustrated individuals who are groping for a way to express themselves. Machines allow the operator little self expression. Our students, who will work at these machines in the future, will need music in their daily living whether they are participants or listeners. The great internal urge for self expression must be nurtured for the happiness of all men. THE END

WORLD OF MUSIC

(Continued from Page 63)

• Musical Fund Society of Philadelphia International Composition Contest. $1000 award for a choral work for mixed voices and orchestra. Closing date December 31, 1954. Details from Dr. F. William Sunderman, Chairman, 1025 Walnut Street, Philadelphia 7, Pa.

• Lorenz Publishing Company composition contest. Prizes will be given for 25 anthems and 15 organ voluntaries submitted between June 1 and December 1, 1954. Details from Editorial Department, 501 East Third Street, Dayton 1, Ohio.

• Broadcast Music, Inc. Student composers Radio Awards. Total prizes, $7,500 (first prize, $2,000). Closing date Dec. 31, 1954. Details from Russell Sanjek, director, 580 Fifth Avenue, Fifth Floor, New York 19, New York.

BOOKS OF THE YEAR

(Continued from Page 21)

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Garrow—"Whistling Cowboy" (Boston Music Co.)—a jogging, carefree, second year trot.

Garrow—"Upsy Daisy" (Boston Music Co.)—a good first piece, few notes, excellent if played in able breeze swing.

Hibbs—"Western Nocturne" (Valkwest) . . . looks hard, plays easy! Second year.

Gibbs—"Happy-Go-Lucky" (Valkwest)—for very practical (and lazy!) rhythmic tricks. Second or third year.

Hirschberg—"Moonlight Melody" (Musicord)—a charming, easy short waltz for late first year teen-agers.

Kraft—"Little Prelude" (Heritage)—a fine bit of music, slightly contrapuntal for adult beginners.

Taylor—"Springtime Waltz" (Ricordi)—a graceful dance by one of our best waltz writers (late second year).

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THE END

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